

# CTR

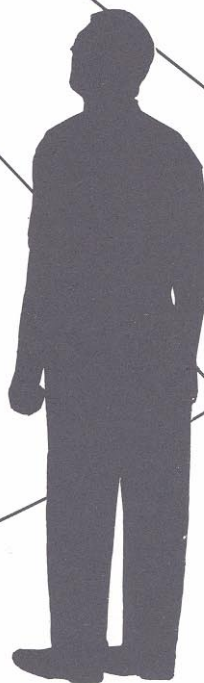
# Community Television Review

Volume 7, No. 1

Spring 1984

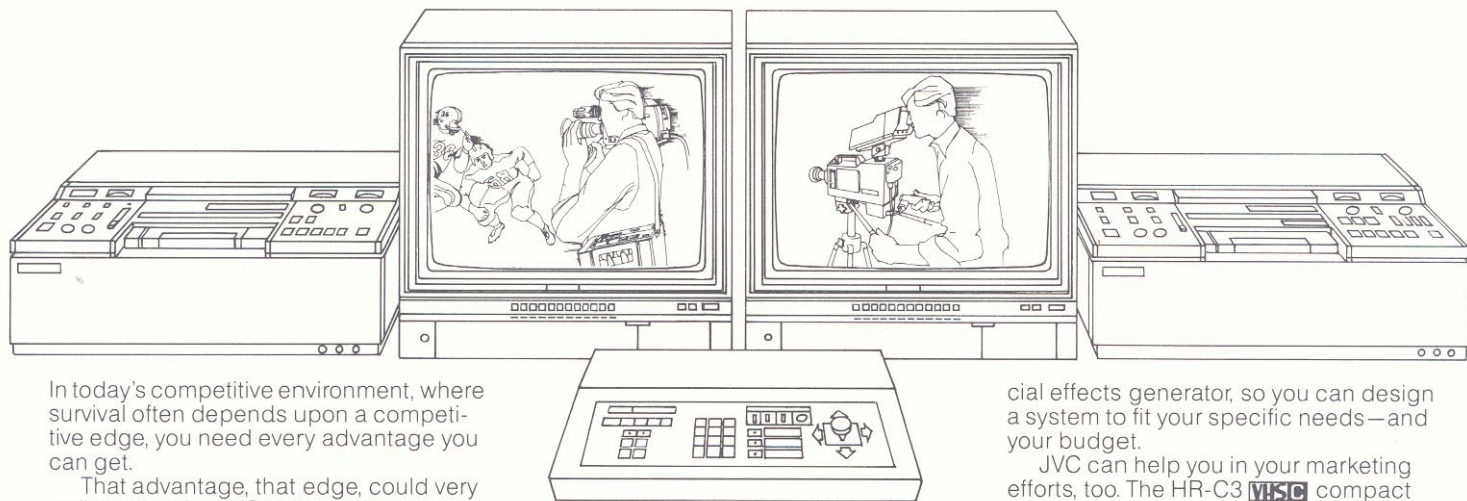
\$3.00

## SURVIVAL OF COMMUNITY PROGRAMMING



# Value

a worthwhile return on  
your investment:  
as in, *value-packed*  
*JVC video cameras, recorders,*  
*and editing equipment.*



In today's competitive environment, where survival often depends upon a competitive edge, you need every advantage you can get.

That advantage, that edge, could very well prove to be JVC video value.

JVC has the value-packed systems you need to give you quality and reliability on the one hand, and cost-effective performance on the other.

Consider the KY-series 3-tube color cameras, the most popular line ever produced. You can start with a low-cost, light weight marvel ideal for ENG. Or take a step-up to the KY-310U that offers high-resolution prism optics, ultra-sensitive Saticon\* tubes, 57dB S/N ratio, and 600 lines resolution, all in a compact nine-pound package. And, for top-of-the-line

value at the highest level of production quality cameras, there are the ProCam™ models KY-900 and KY-950. Never before has so much been put into cameras this size.

For production and post-production, JVC's 3/4"-U TapeHandlers are the value leaders. They bring SMPTE PRECISION EDITING within everyone's reach, and set the standards for stability and reliability. Accompanying the TapeHandlers are editing controllers, monitors and a spe-

cial effects generator, so you can design a system to fit your specific needs—and your budget.

JVC can help you in your marketing efforts, too. The HR-C3 **VHS** compact player that weighs only 4.4 pounds is the ideal tool for selling premium services to subscribers and for training phone solicitors and customer reps.

JVC is the company that has made value an integral part of video. Find out today how JVC video value can give you a competitive edge. Call toll-free:

**1-800-JVC-5825**

Or Write: JVC COMPANY OF AMERICA  
Prof. Video Div., Dept. 000  
41 Slater Drive, Elmwood Park, NJ 07407  
JVC CANADA INC., Scarborough, Ont.

# JVC®

JVC COMPANY OF AMERICA  
Professional Video Division

WARNING TO PURCHASERS: The unauthorized recording of copyrighted broadcast programming for commercial purposes is copyright infringement.

\*Registered trademark  
© 1983 JVC COMPANY OF AMERICA



The Community Television Review is published quarterly by the National Federation of Local Cable Programmers. Subscriptions, memberships, and inquiries, send to NFLCP, 906 Pennsylvania Ave., S.E., 20003. Subscriptions come with membership in the NFLCP: Individual \$25/year, Professional \$50/year, Patron \$100/year, Non-profit organizations \$75/year, For-profit organizations \$150/year. A subscription can be obtained separately for \$12/year for individuals, \$20/year for libraries, or \$30/year for organizations. *Contents Copyright* © 1984 by the National Federation of Local Cable Programmers, Inc.—Non-profit tax exempt organizations may reprint items from the CTR (with the exception of materials copyrighted by others), provided they credit CTR and notify the NFLCP of the reprinting. All others must obtain advance written permission.

**Editorial Board:**

Susan Bednarczyk, Trisha Dair, Jean Rice, Bill Rushton, George Stoney

**Managing Editor:**

Paul D'Ari

**Art Cover & Design:**

Evans Graphics

**Advertising:**

Paul D'Ari

**NFLCP BOARD**

Margie Nicholson, *Chairperson*; John Scott, *Vice Chairperson*; Dave Bloch, *Treasurer*; Bill Tierney, *Secretary*; Jerry Anderson, Connie Brand, Roxie Cole, Trisha Dair, Adam Haas, Frank Jamison, Frank Johnson, Jan Leshner, Diana Peck, Martha Schmidt, Chuck Sherwood, Alvin Simpson, Jay Smith, George Stoney, Joe Van Eaton, Helen Weiss, Rika Welsh.

## Letter From The New Managing Editor

This issue of CTR was coordinated jointly by myself and Joan Gudgel. Joan Gudgel, CTR's managing editor for the last four issues, has now joined the American Association of Higher Education (AAHE) where she is editing two newsletters published by AAHE's Center for Telecommunications and Learning. Joan did a tremendous job in the four issue of CTR she edited. I am sure she will be missed by many of our readers.

I am a newcomer to the NFLCP. Before coming to the national office, I was completing graduate work in telecommunications policy at the Annenberg School of Communications on the University of Pennsylvania campus. I was previously with the National Citizens Committee for Broadcasting (now called the Telecommunications Research and Action Center) where I did most of the in-house writing for ACCESS, a twice monthly journal that reported on telecommunications issues from a public interest perspective.

I am very pleased to be associated with the NFLCP. This closely knit network of people and organizations dedicated to community programming make the NFLCP an exciting place to be.

I look forward to planning and coordinating future issues of CTR. If you have any questions, problems, or suggestions, please do not hesitate to write or give me a call.

*Paul D'Ari*

## TABLE OF CONTENTS

Somerville Mass.: Where Access Has Survived and Conquered	4
Problems	8
LO and Survival: New Ways of Thinking	9
Hiring for Access	12
COPE SCOPE: A Practical Approach to Problems	14
Running the Office	16
Developing A Survey Instrument For Assessing Community Programming	18
Insuring Community Programming	19
The Community Video: A Resource of Technical Tips	20
Delivering on the Electronic Town Hall Promise	21
Community Cable For and By Children	22
Local Children's Programming on Cable	24
Profile: Portland Cable Access: A Model for Community Programming	25



# Somerville, Mass.: Where Access has Survived & Conquered

By Bob Matorin

The cable trucks are rolling again in the Boston area as workers finally wire Boston's neighborhoods. Next door in Somerville, the trucks are also rolling, but in this case, they're rebuilding a 10-year-old system. They are also writing a new chapter in the history of Somerville cable—a long and stormy history where public access has often been the major issue of contention. It is a history that includes local politicians reacting to the first access cablecast with accusations of "pornography and obscenity," the arrest of an access producer during a live cablecast, and the firing of the first access coordinator for corporate "disloyalty," and a valuable case study of how one community learned to use cable television.

Somerville is a city of a little less than 80,000 people bordering on Boston. It is a blue collar, urban community where generations of families live in close proximity. It's also a relatively accepting, economical city that has attracted a significant number of college students and community activists over the years. Its residents are packed into a 4¼ square mile area, creating one of the most densely populated communities in the country and making it particularly attractive to cable TV operators.

## A Paper Franchise

One of these operators approached the Somerville Board of Aldermen in 1966 with a franchise proposal. This was back in the chaotic days of state cable regulation when municipalities regulated cable with few procedures and safeguards. When the town of West Springfield, Massachusetts, for example, couldn't decide among six competing cable proposals, the selectmen picked the winner by drawing names from an ashtray. The Somerville Aldermen were so excited by the prospect of picking up \$6,000 a year in license fees that they agreed to a 25-year, automatically renewable franchise for a 12-channel system. There was no competitive bidding and not even a public hearing.

There was also no cable system. Out of the 11 Boston-area franchises awarded to this operator, only one was ever built and

it was not in Somerville. His franchises were bought out by a larger company in 1971 which was in turn bought out by Warner Communications in 1972.

## Community Pressure

That same year, community activists opened up the contract process in Somerville and helped write a model franchise. The community pressure primarily came from two sources. *The Somerville Journal*, an excellent neighborhood weekly that is still the predominant communications medium in town, took cable on as its crusade. Its coverage was an example of shrill but effective advocacy journalism. It vociferously criticized the city's contract process and went after Warner with a vengeance—both in its pages and before the State Cable Commission.

The other community player was the Somerville Media Action Project (SMAP). Started by street workers whose youth program was defunded out from under them, SMAP used media—especially video—to work with neighborhood teens. The group had a high degree of counter-cultural consciousness about the potential of cable and formed a subgroup, mainly of adults, to work on the issue. The Somerville Community Public Access Project organized public meetings and generated community interest.

After a renegotiated contract was signed in the summer of 1973, Warner wired the city and was on-line by the end of the year. There were several older urban systems around Somerville, but for all practical purposes they were only broadcast retransmission machines. For its time, Somerville had a model, state-of-the-art 28-channel system. The contract mandated separate channels for public, educational and governmental access as well as local origination. The company would run public access and provide its equipment, staff and facilities. Warner would wire and service every floor of every existing public and private school in the city. Every school not yet built would get a free drop in every classroom. If Warner offered any Massachusetts community a contract provision better than it offered Somerville, it had to offer the

same goodies to the city, as long as it didn't mean rebuilding the system. It was quite an impressive document.

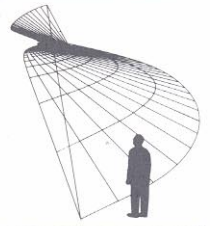
## Alleged Obscenity

However, the first access cablecast in January 1974 generated a torrent of controversy. The program was a sampler of short cuts of video shot by Media Action kids over the past year. The tape included segments where the camera followed a dog peeing on a hydrant and a SMAP kid getting his hair cut before enlisting in the Marines saying "fuck." The aldermen hit the roof. They were led by Alderman Joe Guidi who went to the Boston papers calling the program "rotten, disgraceful and pornographic." "I was outraged," he said. "It's bad enough these words are painted on our buildings—we don't need them in our homes on TV." Guidi called for the pre-screening of all tapes and vowed to take steps to assure this would never happen again.

SMAP was caught completely off guard and never expected this kind of reaction. They weren't looking for a free speech fight. They wanted to develop access as a community voice. So they publicly apologized, bleeped the word out of the tape and would just have soon forgotten about the whole thing. But Guidi and others weren't prepped to let go. State law had given cable jurisdiction to the Mayor, leaving the Aldermen a sideline spectators. And this was an especially attractive political issue. So several months of Cable Board and Aldermanic hearings followed the incident. The final outcome was the Aldermen discovered there really wasn't much they could do about it. It wasn't a question of obscenity and they couldn't expect FCC or state support for prior censorship.

The Cable Board put together some completely voluntary guidelines that almost apologetically suggested that potentially offensive programming be scheduled for later at night and be preceded by a warning. The issue quietly faded away as, incidentally, Guidi did a few years later. He lost much of his credibility when accused of pocketing fees at the golf course where he worked and didn't run for reelection.





## The Firing of an Access Coordinator

In November, 1974 the Cable Board began considering the revocation of Warner's franchise for the second time. After some initial concessions, Warner had stopped cooperating with the city, drastically cut back on equipment access hours and still hadn't delivered on many of its promises.

One meeting, where the Board discussed its revocation strategy, ultimately resulted in the firing of the access coordinator. As was the case with many Cable Board meetings, an access producer had taped the discussion for a later edit and cablecast. Considering the content of this meeting, Warner's regional programming director was very interested in dubbing off a copy of the raw tape and sending it to the corporate lawyers in New York. The access coordinator, Terry Signaigo, had established a policy that although the tape stock belonged to Warner, any information on the tape belonged to the access producer, who was the only one who could authorize its copying or use. She took the tapes home with her to prevent her boss from copying them and was then fired.

Terry had carved out an independent position for herself from the beginning. Her job had been specifically mandated in the contract and she had been interviewed and recommended by the Cable Board when Warner was hiring. Although paid by the company, she has always seen herself as working for the community. "I had always attempted," she said soon after her firing, "to play middle ground as coordinator for the community's own TV station set-up by law for the public to use with no control over content by Warner or anybody, operating under contract to the City."

Her one-year tenure as coordinator came at the crucial point when a community with no prior experience with public access defined access by seeing it in action. In other communities, when a baseline level of uninspiring access is established, no one is surprised at its continued mediocrity. Terry, on the other

hand, communicated a vision of what access could be and created a high level of expectation.

Many of her chain of successors had a professional broadcaster's orientation and—although they were good people and competent producers, could never provide that special community spark that made Terry's work significant. It wasn't until 1981 that another true community producer was hired as coordinator.

## The Arrest of an Access Producer

Not long after Terry Signaigo's dismissal, a bizarre incident that resulted in the arrest of a long time access producer occurred in the Somerville access studio. Charlie Kelley, one of Somerville's very first access producers, was often at odds with Warner staff members. His quarrels and disagreements with the Warner personnel stemmed from his frustration at the inadequate access operation as well as from his abrasive way of dealing with the staff. In any event, when Kelley took a portapak to Jamaica with him and returned it late, Warner not only stripped him of his equipment borrowing privileges; they kicked him out of the facility and barred him from the premises as well.

However, in March, 1975 "Dead Air — Live" (unbeknownst to Warner) invited Kelley to appear as a guest and discuss his troubles with Warner. Kelley arrived at the studio, his jacket pulled up around his face like a camera shy mafioso. He was introduced by the host and began discussing the issue in a live cablecast.

Not long into the program the studio door squeaked open, and an off camera voice belonging to the new access coordinator interrupted the program.

"You want to leave, Kelley? Otherwise we're calling the police."

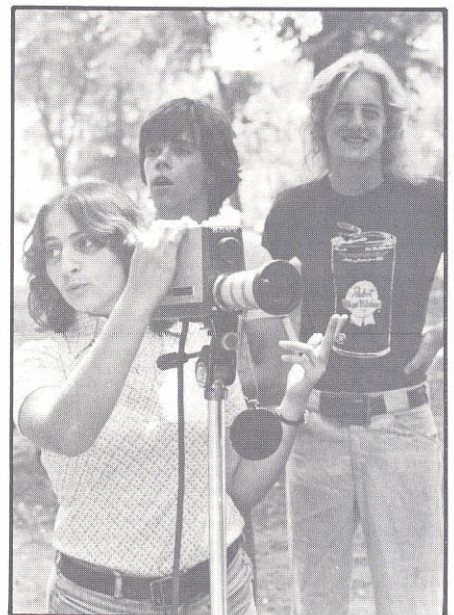
"This is a public access channel," Kelley responded, "and everyone in the city has a right to sit in this chair and be on this TV station."

The door closed and the interview resumed. However, well before the end of the program, the access coordinator returned with three policemen. The dia-

logue was cut short as the police—not really interested in making their cable debut—had Warner staff switch off the program. Viewers saw a "Dead Air" logo when Kelley was hustled into the cruiser.

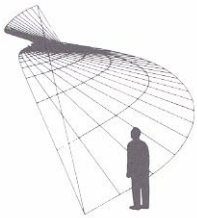
The trial in the Somerville District Court took place three weeks later. Judge Henry Tempone failed to address the First Amendment issues, and insisted on viewing the case only within the context of Warner's trespassing charges. Tempone found Kelley guilty of trespassing and sentenced him to three months in the House of Corrections. The sentence was suspended only on the condition that he stay away from the Warner facility.

However, Boston's Federal District Court was more interested in hearing the Constitutional issues raised by the case. Kelley's lawyer argued that trespass laws aside, Warner had infringed on Kelley's Constitutional right of free speech and had also exercised censorship of access programming content by pulling the plug on "Dead Air." Judge W. Arthur Garrity, Boston's busing judge, agreed and issued a temporary restraining order preventing Warner from interfering with Kelley's appearing on the show as long as he



*Somerville teens shooting video with the Somerville Media Action Project before cable came to town.*





presented no imminent threat to equipment or personnel. The arrest, he said, created a "chilling effect on free speech" and raised serious issues of "prior censorship of programming." The next week Kelley returned to "Dead Air," threatened neither equipment nor personnel and finally had a chance to speak unmolested.

### Frozen Progress

Mayor Thomas August took office in 1978 and demonstrated how destructive to cable a recalcitrant city administration could be. The new Cable Board had convinced Warner to finally wire the public housing projects. It had organized a coalition of educational institutions to manage an education channel and helped secure CETA-funding for a seven-member educational cable staff. But the new mayor blocked any further progress. Ralph had let his Cable Boards carry the ball and was only personally involved at the very beginning. But he'd also told Warner publically and privately that he'd delegated cable authority to the Board and would back it up. August's Board found it could not get either a meeting with the new mayor or direction from his staff. August contacted Warner and told them to disregard communications from the Board without his specific authorization. When he then refused to meet with the Board or relay its correspondence, he prevented any movement at all. The educational channel was organized, ready to go on line and needed only a phone call from the mayor to confirm the origination site. August never made the call and the channel was never activated.

By the spring, frustrated Cable Board members were publically criticizing the Mayor in the *Journal* and, in effect, daring him to fire them. He did that summer when he replaced the Board with his own appointees and then didn't meet with them either! The new Board met a few times and then quietly disappeared. So did August. His treatment of the Board wasn't that different from the way he ran the city and his heart really wasn't in administration. He served only one term and has never since been mentioned as a candidate for any office. His tenure

was the lowest point in Somerville's cable history. Progress froze until a new mayor took office in 1980.

### Access Conquers

Mayor Eugene Brune stands in direct contrast to the other mayors and shows what can happen when a cable-literate mayor is in office. He was the first mayor to establish a professional and competent Office of Cable Television to handle regulation and program a municipal channel. He reconstituted the Cable Board and gave it and the Office enough attention and resources to be effective. He did this by funding the Office through the franchise fee. Somerville and Boston are the only Massachusetts cities receiving 3% of gross cable company revenues (the others get only 50¢ per subscriber). Unless otherwise assigned, the revenue goes into the city coffers to be used for pothole repair and other city services. Brune went to the Aldermen and convinced them that the fee should fund cable activities since it came from subscriber fees rather than tax revenues. Along the way, he also avoided having to justify the Office at every year's budget hearings. He appointed Howard Horton as his cable chief, who set about organizing a municipal channel and keeping on eye on Warner.

Horton was one of a group of media people who immigrated from Yellow Springs, Ohio to Somerville in the fall of 1976. Their caravan of six adults, four kids, three dogs and two cats pulled into the city to set up house and get involved in local media. The adults, at least, were all products of Antioch University, which also about this time was generating other members of the cable access (and NFLCP) community who have since spread out to California, Texas, Oregon and parts unknown.

Horton headed up Mayor Brune's contract development and negotiation team when Somerville's cable contract neared its end. After seven years of wrestling with Warner, it was particularly gratifying for me to serve on the team. Here, finally, was the chance to rectify some of the mistakes of the past. We could hopefully write a contract avoiding

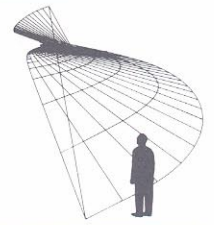
the sins of omission or vagueness of language of the first contract. We could write in some enforcement provisions short of revocation that could be effective. We began an 18-month process that produced a new contract.

The contract expiration date approached about the same time Warner was competing (unsuccessfully) for the Boston franchise. The company became uncharacteristically cooperative. In 1980, the schools were finally completely wired (only seven years behind schedule). Warner promised a \$70,000 equipment package for the municipal and educational channels by invoking the most favored community section. Warner sprang for another \$50,000 in new public access hardware.

At times in this history it would have been inconceivable for Somerville to ever renew its contract with Warner. Mayor Brune's position, though, was to give them a chance. We would sit down and see what Warner had to offer and the mayor would then decide whether to open up the process to other bids. Warner offered a 52-channel system, expandable to 58. It would turn the existing subscriber system into a 38-channel institutional network with 250 interactive sites. The current \$8.50 subscription rate would apply to the expanded system and a new 20-channel basic tier would be available at \$3.95 a month. The contract would be enforced by the Office of Cable Television, funded by 3% of gross revenues. Warner would set up a \$50,000 letter of credit at a Boston bank. If the company did not correct a contract breach after notification by the city, the city could unilaterally tap the letter of credit to collect damages and penalties.

There were never any negotiations over whether Warner would continue to run public access. It was assumed by both sides there was no way that arrangement could continue. "We don't know how to run access—in Somerville," said one of Warner's negotiators. "We can run it in other places, but not Somerville." The thinking of the 1973 negotiators was to free the community from as much access administration as possible. Make the





company responsible for staffing, housing, equipping and running access and we could concentrate just on programming.

*But we learned that if access is housed under a corporate roof, the company will want to exert control over it.* If access and local origination share the same studio, conflicts would be inevitable. If access is perceived as an expensive, but necessary

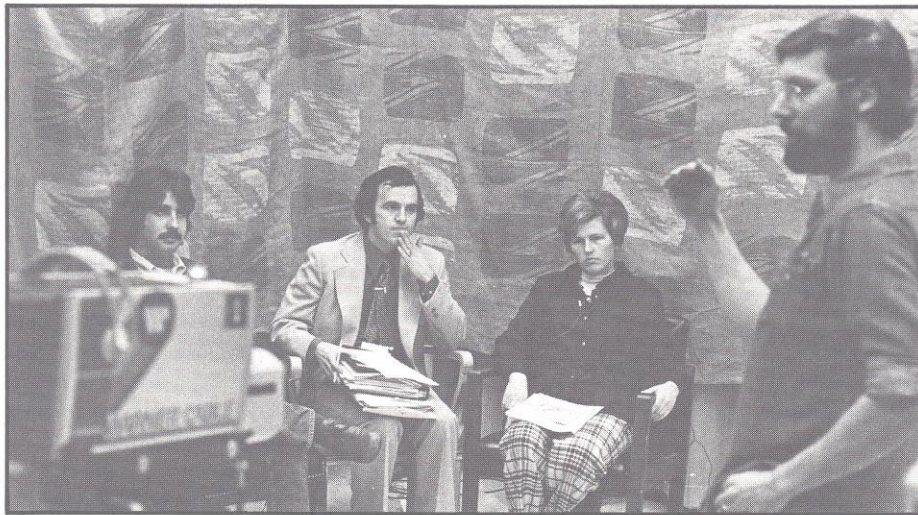
evil, the company won't have the commitment to make it reach its potential. From Warner's perspective, Somerville access was a no-win headache. They took more heat over this issue than any other and if things went well, it was always due to the producers, not the company.

We planned a nonprofit community

corporation funded by Warner to run public and educational access. Somerville Community Access Television (SCAT) would receive a one-time \$200,000 equipment grant plus annual operating expenses of \$85,000. When the Fire Department would vacate its headquarters for a new public safety building, Warner would lease it from the city, turn it into an access center and give it to SCAP rent and utility-free for the next 10 years.

When it was time to decide whether to go out for further bids, Brune chose to stay with Warner. The company's proposal was a good one, at least as good as could be expected from other companies. Under state law, a new contract would run for a minimum of 15 years. Since this was a renewal, it could run for just 10 years and Somerville could sooner benefit from future technological changes. Even so, the mayor took some criticism for not going out to bid, although not an overwhelming amount.

The new contract was signed in the summer of 1982. SCAT was formed that year and expects to move into the renovated firehouse this summer. Howard Horton is now Executive Director of the state Cable Commission and can hopefully make some needed changes. Warner has begun construction of the new system. The only problem is they began construction three weeks after the contract-mandated *completion* date had come and gone. It's costing them \$100 for each day they're late, but the entire system won't be on line at least until June. I've been elected President of the SCAT Board of Directors and, like the rest of the Somerville community, am staying tuned for further developments.



*Members of the Somerville Council for Children receive last minute pointers during Community TV Week.*



*Somerville kids are introduced to video by a member of the Channel 3 Producers Group.*

*Bob Matorin is president of the Somerville Community Access Board of Directors.*



# Problems

by Karen Kalergis

It goes without saying that there are problems in access. Community programming is not fast food which can be cranked out like sausage with a recipe that works the first time every time. If it were, it wouldn't be access. But creative solutions are there and the first step is to realize that a "problem" is just the world's way of saying there's a better way to do something.

## Workshops: Too Many or Too Few People to Teach!

In our four years of operation at Hawkeye Cablevision, we've faced two problems with our workshops: too many people interested in sessions in portapak, editing, studio and two camera remote production, and, too few people willing to commit the time it takes to learn the basics of television production. Our solution embraces both the formal and informal approach to teaching workshops.

The publicity surrounding the cable system's launch highlighted the availability of "free workshops" and "free equipment" to produce programming. We ended up with waiting lists that took months to accommodate and then were frustrated with a high degree of "no shows" who had either forgotten their reservation or had lost interest in the workshop in the two months since they'd signed up.

We implemented several policy changes to improve attendance:

- Registration for workshops now begins on the first day of the month the workshop is held.
- A \$10 deposit is required for all production workshops. It is refunded when the student attends the required session to "test out" the workshop series, or cancels their registration at least 24 hours prior to the first session, giving us time to call those on waiting lists.
- Videotapes on video production assist in teaching workshops. These tapes can be checked out and viewed in the public library's A/V area or, can be cablecast on the channel. This enables would-be community pro-

ducers to work independently to hone their skills.

Access can also accommodate people who don't necessarily want to learn "everything you need to know" about television production. We offer special workshops for groups with a specific program idea that must be produced within a set amount of time. The group provides the individuals who will be responsible for this often once-a-year project and selects these crew members with an eye to who will be around same time next year. They attend one basic introductory workshop. The remaining workshops are "hands-on" productions where the program is actually shot and pulled together. This process requires more staff-time but the effort is worth it. What results is a program plus new access users who want to produce next year's program on their own.

A second approach utilizes our volunteer base to produce programs which should be on the community channel but may not have a group or individual willing to produce them. Programming Coordinator Edye Calderon supplements staff on these productions by requiring both studio and portapak workshopers to work one program in order to receive certification.

Having workshopers contribute to other shows, and thus, to community programming as a whole, is an opportunity to apply the maxim: ASK NOT WHAT ACCESS CAN DO FOR YOU, ASK WHAT YOU CAN DO FOR ACCESS.

## Access: Product and Process

Some people don't vest much importance in access because it isn't always presented to them in a manner that would make them care. Access is most often presented as a product: an alternative, community-based programming, something else to watch. As much emphasis needs to be given to it as a concept, a process that makes that product possible.

Here's a few of our approaches:

- Get on the "rubber chicken" circuit—luncheon speaker for the local service clubs where there is

such a thing as a free lunch. But do your homework first: find out about your hosts pet projects and alliances, so that every example of access opportunities is directly tied to the group's interests. Remember, publicity is important to these groups, so emphasize how the access *process* lets them direct the coverage of their activities and opinions.

- When a community group's major event is written up in the local paper, send them a copy of that clipping and an outline of the additional promotional opportunities available to them through access: from the simple P.S.A. to an archival tape about the group and the event.
- ACCESS IOWA CITY, the local access support group, demonstrates the concept of access with its monthly COMMUNITY FORUM, which highlights groups and their services. They produce the first program with these groups, showing them in a hands-on experience what's involved in taking a program idea to reality. The next show is up to them.
- Consider alphanumeric programming as "feature" not filler. Make it live and breath in those nonvideo programming hours with listings of shows and the people who make them, upcoming shoots. People do watch this so keep it current. People recognize names of neighbors, friends and colleagues and this adds to the notion that this is something the community is responsible for.

The problems that arise in and with access stem from the fact that access serves so many divergent needs and groups; that it is a mechanism for expressing the diversity in our cities, state and country. And the solutions that we've found useful in our situation, are ones which help ensure that access, and the diversity of expression it provides, is preserved.

Karen Kalergis

Director of Community Programming  
Hawkeye CableVision/ATC  
Iowa City Iowa



# L.O. and Survival: New Ways of Thinking

by Nancy Bicknell

When I think of L.O. and survival, I get a vivid image of people huddled around a gaffer-taped, bandaged portapak that's chortling and wheezing, like pioneers huddled around a dying fire, wondering about their next meal.

Or I get visions of cable systems with these large, dusty mobile vans sitting outside in the cold, in an unnoticed corner, like some big woolly mammoth waiting for extinction.

Survival is tough. And yes, we as local cable programmers are struggling to keep our medium alive and well. But I think we want to do more than survive. We want to grow and continue to develop as an important, viable communications medium.

Like the pioneers who tilled the soil, farmed the land and built a good economic base, we need to use all our resources and develop them. Just as the pioneers eventually developed business that created towns and cities, local cable programming now has to build its *business*.

Local Origination is a business. We have a product and we have customers. We are in the business of local entertainment and information services. We are an integral part of the cable operation, with a direct umbilical cord to the nerve center. If the crop doesn't come in, we suffer. In other words, our business is cable business and if the cable system does poorly, we're in trouble. If the system does well, we benefit directly as well as indirectly (i.e. more subscribers to watch local programs).

It stands to reason that if we develop our part as an important "piece" in ensuring and enhancing the success of the cable business (i.e. satisfying customers through delivery of entertainment and information services), then our business is successful and we not only survive, we get bigger and better. Sounds simple. But, you ask, how do we demonstrate our importance and concern when some of us are still at the "barn-raising" stage?

There are two areas where we can currently demonstrate our importance: public relations and marketing. And we can show our concern and good business

sense by developing a new revenue source through local cable advertising.

## Public Relations

We know, and the industry knows, that local programming is the best public relations tool to hit the systems since, well . . . churned butter. Keeping people feeling *good* about you is worth a lot, particularly when there's rate increases and franchise renegotiations. We once had a program director call a public relations firm and had them list everything they did and how much it cost. We then matched everything we as programmers do. Conclusion? We're a bargain. Granted, it's difficult to quantify our effectiveness. However, a lot of letters, articles and general high visibility add up.

## Marketing

Believe it or not, we are probably more "marketing" oriented than most of the cable sales staff. Marketing basically means finding out what people want, and then giving it to them. The cable industry itself is becoming more market oriented. It's not like the good old days when people bought cable for improved reception, and if you didn't have cable, you didn't watch T.V. The cable industry now has to do more than sell; it has to find the right products and the right packaging if it is to increase penetration.

We do just that. With our specialized local programming, we target many of the people who might not buy cable: the elderly, the young "intellects," the people who think TV is bad for their kids (but watch cable because their son is on the football team or in the school play). We also "soften" the market for these non-subscribers. We're providing the kind of local information and entertainment that they appreciate, respect, and couldn't see any other way. In their eyes, we're the good guys in the dark and sordid world of television.

To recognize how important we are, I think we need to know who those non-subscribers are.

HBO recently released a study done by Yankelovich, examining the audience profiles of the TV universe. The research

shows there is a high correlation between attitudes toward television and usage. Most cable companies get about 80% of the "TV family," or "truck chasers." Unfortunately, the "TV family," only comprises about 18% of the TV viewing universe. That's a lot of people left who don't care about television.

I won't go into the whole study (I recommend you get a copy) but when you look at the falling market segments, I think you'll be able to see how we in L.O. cater to some of their interests already, and how we can certainly create programs for them in the future.

**The Young Intellectuals** - are about 17% of the market. These people tend to be younger, white collar types, who like to be entertained. They're active in sports and outside activities, go to the theater, attend sporting events, and they feel "TV is an insult to my intelligence" (strike home?).

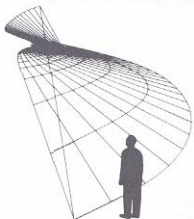
**The Moralists** - make up about 19%. They tend to be older, with higher incomes and not only do they think TV is an "insult," they think it "corrupts the morals of my children." These people don't watch a lot of television but are into self-enrichment. They like galleries, travel, and exercise. Cable must be "worthwhile."

**The Uninvolved** - these people think TV is "OK" but they are into gardening, home improvement, and decoration. Generally they like to hang around the house. They make up about 14% of the market.

**The Older Resolved** - last but not least, this segment makes up the largest share of the market (32%). They are the oldest, they tend to be more blue-collar, they do watch TV, and they are described as "hobbyists." They sew and do needlecraft, creative cooking, like horticulture, and don't go to many movies a year. They are the "basic . . . but" when it comes to subscribing.

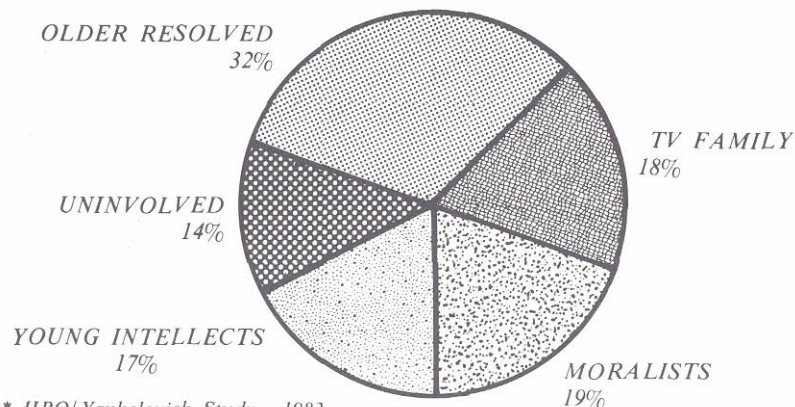
Given that we have local programs that might appeal to the interests of this hard-





## THE TOTAL TV UNIVERSE \*

*Segments as a Percentage of Total Homes*



to-get audience, how do you market L.O. in conjunction with other cable services?

At American Cablesystems, our new systems use L.O. as part of the marketing literature in the new subscriber packets. It is also included in the sales pitch. For example, in Scituate, Massachusetts, we have brochures describing local programming, how it works, who's involved and we detail specific programs. The sales force is well-versed and well-informed on all aspects of local programming. They can incorporate specific L.O. programs with related special-interest satellite channels such as a local artist showcase with the ARTS channel and Bravo, or seniors programming with Lifetime and CNN. Parents interested in good programming for kids find out about Disney, Nickelodeon, The Learning Channel, and local school programs. They're also informed about production workshops for their children.

To facilitate the use and understanding of L.O., the sales staff takes workshops in L.O. and the L.O. staff learns all the products, pricing, and packaging. In Randolph, Massachusetts, the staff even has a job swap. L.O. staff sells cable door to door and marketing staff spends a day on a local sports shoot.

It's not just marketing that gets involved in local production. Workshops are designed for the system manager, chief

technician and CSR's. The L.O. staff also makes a concerted effort to understand all other system jobs and functions by sitting in on training classes or department meetings.

All of these techniques help to integrate L.O. as an important part of the cable system. At American, we've tried other ways to ensure the value of L.O. Here are some ideas:

- Send weekly program schedules to all cable system staff.
- Write specific memos highlighting or describing special events.
- Circulate letters from the community.
- Have receptionist type comments from people who call about L.O. and circulate.
- Produce short informational spots on themes like "fine tuning" or "billing." These can run in between shows or on unused local satellite avails.
- Tape promos of other cable services for cross-promotion to televise on satellite avails or in between programs.
- Encourage teachers to use cable in their class. Send them instructional materials put out by Nickelodeon, C-Span or the Learning Channel. Some of the materials are excellent and they're free. We're exploring

the possibility of re-taping certain programs and televising them on the local channel with a local follow-up.

- Use the community bulletin board and the Electronic Program Guide to promote local shows and other cable services or promotions.
- Speaking of program guides, some Program Directors use a page or two for L.O.
- Print your own monthly local program guide. Arlington Cablesystems has been doing this for years and it has increased viewership. It can be picked up at the library, stores, or the office.
- Make it ad-supported and not only can you cover costs, but you can produce a slick looking piece and maybe even make money.
- Give away premiums like MTV buttons or ESPN mugs in raffles during breaks at local football games or in between programming.
- Produce a videotape or slide-show about the cable system and services that can be used for talks before local service groups. Bring the general manager or marketing director along to answer questions not related to L.O.
- Produce a "CABLE UPDATE" program.

These are some ways to develop L.O. as an important marketing tool. The last suggestion, CABLE UPDATE, has been very successful in our systems. It is usually a weekly program updating subscribers on exciting and interesting programs coming up for that week. It can include clips from various services, information about the cable system, new promotional ideas, tours of the system, or a profile of one of the system staff. There is always a local programming element. Highlights of local shows are shown, and talent or producers are brought in to discuss their program. CABLE UPDATE is usually hosted by the general manager, marketing director, or L.O. staff. Milton Cablesystems used CABLE UPDATE very successfully to explain to subscribers the dropping of distant signals due to the copyright tribunal. In our Tarrytown, New York





system, CABLE UPDATE is a live phone-in program and the phone never stops ringing.

CABLE UPDATE does more than inform viewers on program choices. It offers an on-going forum for interaction with the general manager, marketing director, and other cable systems.

### Local Cable Advertising

Local cable advertising is one of the most exciting ways L.O. can contribute "quantitatively" to the cable systems. And it not only benefits L.O., but can create new jobs for volunteers and interns.

Local cable advertising generally means using "avails" from the satellite services for local commercial insertion. "Local avails" are usually 2 minutes of free time an hour provided by services like ESPN, MTV, CNN, CBN, Lifetime, ARTS, and Nashville. It means the cable system can "cover up" a national ad (usually a per inquiry commercial) with a local ad.

In order to insert commercials, you need VCR's and some switching equipment. We use both manual and automatic insertion in our systems. You obviously have to have someone who sells the avails, a way to produce local commercials, and a person who coordinates traffic and billing.

This is a new business and opens up all kinds of doors for L.O. that were not previously there. In the old days, local cable advertising meant just selling L.O. It was practically impossible to support a full-time sales force because L.O. couldn't provide enough inventory (number of available spots). With the increased inventory of local satellite avails not only can you support a full-time sales force but you can attract some real talent. For example, the amount of inventory on four channels from 5 PM to midnight is 40,000 30-second spots a year. Other inventory avails can be ads on the EPG (electronic program guide, character generator, program guide, and bill stuffers).

Now, you ask, why would the sales force necessarily want to sell L.O. with all that other inventory? L.O. offers some very unique, attractive programming for some advertisers. It also can be packaged

with certain services to attract specific demographic audiences. For example, ESPN with high school sports, or MTV with local music programs, or LIFETIME with crafts or cooking shows.

Our Newburyport, Massachusetts system has been selling local cable advertising for about a year. They are a 7,000 subscriber system and could make over \$100,000 this year in ad sales. They have been very successful in selling L.O. programs like local sports and city council. As a result, L.O. was able to purchase new equipment based on ad revenues and previous community volunteers are now paid to produce ad-supported programs and commercials.

By increasing our value through public relations, marketing, and ad-supported programming, we become an important, if not critical, part of the cable television operations. It means L.O. is good business and good business not only survives, it thrives.

Good business doesn't mean compromising or sacrificing good programming. On the contrary, if we are to do our jobs well, if we are to be successful, we must meet the needs and interests of the community. We must offer diverse, entertaining, and information programs that are of interest to all of the different segments of the community.

I'm not saying we're in the promised land, but if I were a pioneer looking over all our unexplored territory, I'd say there was a "heap of opportunity" and a "heap of growing" left to do. I'd say we're going to need some new skills and some new ways of thinking to do it, but then, that's how L.O. got here in the first place. We have survived, and we've accomplished an incredible task. We nurtured and developed a new communications medium against some pretty tough odds. With new approaches to our business and a little exploring, planning, and thinking . . . it's only the beginning.

*Nancy Bicknell has been working in local cable programming for over 10 years. She is currently the Director of Advertising and Program Development for American Cablesystems.*



633 South Federal Boulevard  
Denver, Colorado 80219

1-800-525-9571

1-303-922-5564

●  
Call us for friendly  
pricing on systems  
or on components.

●  
WE  
PROUDLY  
REPRESENT:

SONY®

3M

Panasonic

JVC®



# Hiring for Access: Choosing the Right Person for the Job.

by Ann L. McIntosh

The following is a roundtable discussion with three access veterans in the Boston area. Nancy Bicknell is Director of Advertising and Programming for American Cablesystems, an MSO based in Beverly, MA. Bicknell has eleven years of cable television experience and is a founding member of the Northeast Region of the NFLCP. Deborah Hill is currently Access Director for the Boston Community Access and Programming Foundation, the group charged with implementing access in Boston. Prior to her Boston appointment, Ms. Hill was Regional Program Director for Adams-Russell Cable Television, Peabody, MA, and Community Programming Director of Austin (TX) Community Television. She has more than seven years access management experience and is the Northeast Regional Coordinator of the NFLCP. Kathleen Isbell is Director of Community Television for Milton Cablesystems, Milton, MA. She began her career in access more than two years ago when she was named Program Director of the Newburyport, MA cable operation, after a distinguished career producing and acting with a regional theatre group. Isbell is a co-editor of the NFLCP Northeast Newsletter.

**Question:** Let's concentrate on the most important qualifications of the person becoming chief of operations for the new access corporation in a large market. Suppose you are on a Board of Directors' Search Committee, what are you looking for?

**Deborah Hill (DH):** Someone with a demonstrated ability to manage a multifaceted, community-oriented organization. A parallel might be a high level position in a school department or the executive director of a non-profit organization charged with serving a variety of interests.

**Nancy Bicknell (NB):** Any person hired for the top position in access or community television should be able to involve people from the community in the day-to-day operations of local programming. To make access work in the long run, you need someone who appreciates the fact that volunteers of one sort or another are key to the long term health of the operation, and will encourage staff to work with a variety of volunteers, interns, trainees, and uncompensated local programmers.

**Kathy Isbell (KI):** Also, you need someone who exudes optimism and enthusiasm and

can get a variety of people excited. You also need someone who knows how to delegate authority. It's easier *not* to delegate, but part of managing access is understanding the importance of process over product and letting people make mistakes and learn for themselves. It's an attitude found in few television executives I've met!

**Question:** I presume you all agree that the access director should have two or three years management experience. Does it need to have been in community television?

**NB:** It's always *nice* to have someone with local cable programming experience, preferably in access. However, at American Cablesystems, we have a lot of experience and training to offer in access and in cable. The most important thing is finding the right person with the right attitude.

**DH:** If the person didn't have an access background, I guess I would want to make sure he or she had experience helping others gain access to and understanding of a traditionally unavailable resource.

I've often said that access is an electronic media *literacy* effort, that's why I like working out of the Boston Public Library. I'm constantly reminded of the fact that my top priority is to facilitate people learning to translate their ideas into a new medium, by using the equipment. It closely resembles learning to read and write.

**KI:** If the access manager didn't have prior cable experience, presumably he or she would be wise enough to hire a second-in-command who did.

**Question:** How important is local residency?

**NB:** Obviously, if you can find a qualified local person in the beginning that's terrific. However, in the beginning particularly, hiring the individual who sets the stage right, develops realistic goals, rules and procedures, sets a tone of warmth and fun around the access center, that's what's really key. Knowing the people, places, organizations and politics is invaluable during start-up, but there's nothing that says it has to be at the top level.

**DH:** You don't need to be local to establish a good atmosphere, but you do need to be aware that each community has its own cultural references. You can't constantly refer to former experience and behavior of other places, or the new one will regard you as an outsider and sabotage your efforts. In

the long run, producers and volunteers will return repeatedly because they have a good time, and because they feel creating the programming helps them to be understood.

**Question:** Do you think there's any essential difference between requirements for an access director in a system of 20,000 subscribers or less and for someone operating in a major, urban market?

**DH:** I think it's a great mistake to assume that an urban market differs from a smaller community with respect to access. Most urban markets I know of consist of many ethnic and special interest groups, and much of this same diversity exists to a lesser degree in suburban towns. What you need in either case is to have someone who is aware of all factions within the community, no matter its size, and who can be flexible enough to provide services that will match the special needs of each one, and still be able to work towards an eventual recognition of communality, and the advantages of working together. My ideal for community television is to be able to celebrate the differences but link those differences through communities of interest.

**Question:** What about financial experience?

**NB:** I honestly believe that anyone who has shown they can operate within a given bottom line—be it \$10,000 or \$1,000,000—has the ability to manage an access budget.

**KI:** The trick is to figure out how to do with \$10,000 what looks like it will require \$25,000!

**DH:** Right, and what I think will become increasingly important is the ability to supplement access budgets with grants, sponsorships, and so forth.

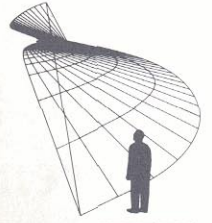
**AM:** And that requires strong writing skills and a track record establishing public/private sector alliances.

**NB:** Also, the ability to understand long term goals and deal in five year plans, changing variables, and so on. Even so, I believe a track record of accountability and an ability to plan, are most important.

**Question:** I haven't asked how much video experience an access manager needs? And, to what degree is broadcasting experience helpful?

**DH:** You need someone with the knowledge of the elements of production, and its related costs, but I don't think a great deal of on-line production experience is





necessary, particularly in a system large enough to support more than three staff positions.

**NB:** Even in smaller systems, extensive production experience is not necessary. Of course, I want someone with the aptitude to learn video and to train producers, but take Kathy . . .

**KI:** When Nancy hired me for Newburyport, I didn't know much about video, but I took a couple of courses. Also, with my background in theatre, I already understood deadlines, non-profits, low budgets . . .

**Question:** What about a broadcaster's experience as potentially relevant to access?

**NB:** As we all know, cable is narrow-casting, not broadcasting. Most broadcasters are not knowledgeable about reaching fragmented audiences. Also, broadcasters I have talked to would have little or no idea how to operate on the limited resources available to the most fortunate access manager.

**KI:** The first thing broadcasters always do is impose form, and community programming has to be content and process oriented, not concerned with slickness.

**Question:** They seem to stress format and style, instead of giving subject matter top priority. I don't think access programs should look amateurish, but they should be straightforward and concentrate on revealing content.

I hear a lot of talk about the need for "quality access programs". Usually that means someone wants to see community television dressed with the spit and polish of broadcast television.

**DH:** What should it mean?

**AM:** Well-made programs that communicate to the audience for which they were produced. It's not a matter of form or

style, but of a clear transformation from the idea to the screen.

**DH:** Most broadcasters have a vested interest in producing programs or series with their names and stamp attached. They have an ego investment in all aspects of the productions in which they are involved. In access television, ego involvement on the part of the manager or facilitator is the last thing you want. You need someone who can keep their ego *out* of the programming and is honestly delighted and gratified when someone else, the access producer, succeeds with a program with his or her name on it.

**NB:** The access manager should feel an ego investment in having helped a variety of people express and communicate a variety of views.

**KI:** And you have to be genuinely pleased when someone else gets the praise and the credit. The access producer, working for little or nothing, need all the praise and encouragement; it shouldn't go to the access manager or even the trainers and technicians.

**DH:** I get my ego gratification from knowing that I have trained or enabled to be trained users who have successfully completed a program, communicated their message, and are feeling good about this accomplishment. I am rewarded because of how *they* are doing, not because I have created an award-winning program. . . . I think an access manager should divest him or herself of programming functions.

**AM:** That's very useful information, Deb. All of what each of you have said is very important to establishing and running an access operation that will succeed and will last. Thanks for your time.

*Ann McIntosh has more than eight years local cable programming experience. She*

*began under a National Endowment for the Arts grant to work in Revere, MA through the Alternate Media Center, New York University. She went on to direct Goddard College's Community Media Program, and became Director of Community Programming Development for Times Mirror Cable Television. She is currently an independent consultant with the Boston Access and Programming Foundation.*

### From Video-Info Publications



"All you need to know  
about video"



- **THE VIDEO PRODUCTION GUIDE**
- **THE VIDEO GUIDE**
- **THE HOME VIDEO HANDBOOK**

Best sellers by author  
Charles Bensinger

Send for Free catalog:  
**Video-Info Publications**  
P.O. Box 2685  
Santa Fe, N.M. 87501



# COPE SCOPE A practical approach to problems inherent in access.

By Rika Welsh and Ed Weiss

There is a debilitating disorder spreading through the community television facilities of America referred to as the COPE Syndrome, (Combustion Of Programmer Effectiveness Syndrome.) This condition can sneak up on the best of us

and, once established, becomes highly contagious, effecting all the people you work with. It is just our luck that we are prone to this communicable disease.

Combating COPE Syndrome requires

each of us to be able to recognize its major symptoms. The following chart should be reviewed periodically and whenever you feel you are under stress for more than a day or two.

Cut me out and post.

## Cope Syndrome Symptoms

Check all that apply.

3 checks indicate COPE traces — monitor closely.

6 checks indicate COPE inflammation — treatment must begin immediately.

15 checks indicate COPE DOPE — victim incoherent and may have to be surgically removed from the studio for treatment.

### Focus

- ☐ What was it that was happening this morning?
- ☐ I've started misplacing things like keys, notes, phone numbers, my embossed tweaker . . .
- ☐ I can't remember who was supposed to do that.
- ☐ The jobs seem to bunch up and I don't know which to do first.
- ☐ I loose my place in the middle of things, like editing.
- ☐ Serious conversations are tiring and my wanders.

### TBC

- ☐ I'm always in a hurry.
- ☐ I'm always running late.
- ☐ I'm putting in a lot more hours but I never catch up.
- ☐ I may have a lot to do, and the interns are playing video games.
- ☐ I'll do it myself. It's easier than having to explain.
- ☐ When I'm doing something, I always get deflected before I finished.

- ☐ I sometimes find myself preoccupied and suddenly realize I should be doing something else.
- ☐ I don't have any quiet time.

### Pan

- ☐ Everything gets done as a crisis.
- ☐ I work hard but don't seem to accomplish much.
- ☐ I didn't get it done last year and it's not likely for this year.
- ☐ I prefer doing three minute tasks.
- ☐ I find I'm consciously procrastinating.
- ☐ I don't think anyone is watching these programs anyway.
- ☐ Nobody so much as thanks me anymore.
- ☐ I know I need more sleep, but I can't seem to relax.
- ☐ I dream of whitebalancing on multicolored pigs wearing ugly epitaphs.
- ☐ The community people, whom I've liked, are becoming a real pain.
- ☐ It's just no fun anymore.

*Warning: The Surgeon General finds that even trace amounts of COPE Syndrome may be hazardous to your health.*

I fit on the refrigerator door.

Cut me out and post.

Do Not Bronze.



You are in pretty good shape if you only have COPE traces. Look at the items checked to see whether it is in the area of time management (TBC), developing organizational skills (Focus), or maintaining the perspective (Pan). If you have six or more checked you should act immediately in a positive, aggressive way. Treatment involves two equally important processes: re-evaluation and adjustment. Alone, neither will be effective for long. Together, they can change your productivity and job enjoyment drastically.

## Re-evaluation

You must break away, stepping back from the details and the general drain of your energies to access the bigger picture. Do this both physically and psychologically. Go away for at least 3-4 days. This is not a vacation. This is developing an environment conducive to positive, uninterrupted re-evaluation.

To achieve this remember:

- Don't talk or think cable.
- Don't visit your in-laws.
- Don't bring any other agenda with you (ie: catching up on reading trade magazines; working out a script; writing another proposal).
- Don't watch TV.
- Do go out of town.
- Do go someplace you enjoy being and can relax.
- Do commune with nature, be outdoors, walk a lot.
- Do pleasant, pressureless activities (ie: swimming, skiing, hiking, sailing, etc.).
- Do all this until really relax and forget the details of your job.

Now that you are prepared to address the real issues, answer the following questions. Take as much time as you need. Try to answer them simply and set them aside for a day or two. Look at them again, revise, expand, condense, and set aside. Repeat this process until you find no need to make any more changes.

- What is my basic philosophy regarding community television and why am I committed to it?
- What do I need from my job?
- What can I expect in the long term from my job?

There are no wrong answers to these questions. They should simply help you to form the foundation that will give you strength to "return to active duty in the combat zone". They contain the key insights with which you can maintain a sense of proportion and direction about your life and job.

## Adjustment

There are five things to do upon your return. Realize that you have invested your time well in re-evaluating. Now you need to follow up with an action plan before you get embroiled in details again.

**1. Make your "Things To Do" lists.** Start with a *Master* list of goals for this year. This list should have everything on it. Don't hold back. Make a *Top 10* list that has only major projects of greatest importance. These should directly relate to your personal philosophy and goals. Put the Top 10 in the order in which you plan to table them. Some projects are time locked to an event. The rest can be spread out over the year, one per month. Now make your *This Month* list a realistic one including one of your Top 10 items. Your *This Week* list should be put into your Day Book (see step #2). Finally, *Things To Do Today* should be made out each morning in your Day Book. Balance the simple, short items with a couple of more complex, longer items, all totaling less than a dozen. It may not look like much itself, but you'll feel great at the end of the day when you have gotten them done. Occasionally, items may have to be forwarded but with this system they won't get lost in the shuffle.

**2. Keep a Day Book** and straighten your files. Use one, easy to carry book to keep your calendar as well as write down notes, numbers and ideas. You should not try to remember everything. Jot it down in your day book which you can refer back to. Tasks which are delegated are also jotted down specifying who is responsible for what, and when it is done. It is a tool to plan your day and week . . . at least. Each morning start with it. At the end of the day, set up tomorrow. At the end of the week plan for the next week. It will help you maintain a sense of proportion and direction. Take a day and sort out all your papers, books, and supplies. It is absolutely necessary to have your filing system working for you, and not sabotaging you at precisely the wrong times.

**3. Call a staff meeting.** Start with acknowledging what COPE Syndrome is (some people call it burn-out) and how it affected you. Invite your fellow workers to tell their experiences. Use your new insights and redefined philosophies to clear the air and point out

new directions. Start the process of clarifying all the systems with your staff (ie: filing, library, sign up/check out, training). Establish target dates. You all have to work together and your systems should not work against you. Schedule regular staff meetings to continue this work and revise as necessary.

**4. Set up protected times.** You can't accomplish tasks unless you carve out times during which you are not to be disturbed. This means that you need your co-workers to protect you, to take your phone calls, to intercept intruders. In turn you should protect their time too. It may be as little as an half-hour daily or much more if a special project is in motion.

**5. Do some self - PR promotion.** You deserve recognition for your work, but many times accomplishments get overlooked. Write them up regularly and lay it on your boss. When you get a thank-you, get mentioned in the press, get an article published, get an invitation, etc., send a copy to your boss and any other interested persons. Post these good things on the bulletin board. Quarterly and yearly progress reports should once again include all of this. You will find that you gain more support when the folks around you understand what you do better.

Remember that the re-evaluation break is fundamental to being able to make all these changes. Time and people management techniques are the tools which will enable you to enjoy your job and communicate your enthusiasm to those around you.

Future COPE SCOPE articles will supply practical approaches and tips for dealing with telephone tyranny, do's and don'ts of delegating, trust and tension, "invasion by the uninvited" and other juicy problems that irritate you on a daily basis.

---

*Ed Weiss is President of Pan Right, a video consulting firm.*

*Rika Welsh, just recently back from her COPE vacation in Ireland, is director of local programming at Arlington Cable-systems, Arlington, MA.*



# Running the Office

by Bill Rushton

Most of us involved with access do so out of a love for video and communications—we usually don't come into the field with backgrounds on office administration, business administration, etc.

Unfortunately, that leaves us at a disadvantage in doing our work. A poorly-run office can wreck the best video production efforts in the world. And conversely, a well-run office can give the staff both the "breathing room" it needs for its *real* job, and certain added advantages in waging the extended warfare sometimes needed for access success.

Here are a few tips, hopefully the beginning of an extended dialogue on office procedures for access organizations:

## 1) DAY-TO-DAY OPERATIONS:

The most important element in office administration is setting up routines and procedures that work. Time management is the most crucial of all of these.

A "to-do" list is an essential management tool. Use a special pad or sheet and post it on the wall near your desk (to get it out of the clutter), and work towards both a weekly and a daily version. While some items will necessarily carry over from one list to the next (indicating, eventually, that you need to either *do* it, or stop kidding yourself about it), there's nothing quite as satisfying as crossing off all those projects and being able to throw the list away—with gusto. Small signs of accomplishment can keep you sane while the larger issues percolate.

Phone calls are another source of time loss. If you can get to the point where you have a secretary/typist/receptionist, let that person take *all* phone calls so you can conduct your meetings and have undisturbed worktime/thinktime. Collect all messages together at one time and return all calls at once. This may result in "telephone tag" with some contacts, but it will also help you weed out those callers who don't really need to talk to you! If you're buying a new phone set or sets for the office, get the "automatic re-dial" feature; if still using old sets connected to a Centrex system, order "call waiting" features to get more use out of a one or two-line operation.

Files: an absolutely essential working tool. Generally speaking, keep everything, especially correspondence. Your output (letters, memos) should be kept in a "chrono" file (chronological ordering, which means you must *date* everything). Your incoming materials will include data on organizations, technical materials, legal and financial records, etc. To speed this up, create a box for "to be filed" and let it stack up for once-a-week action. And don't worry about this as an office expense if you're on a tight budget: office supplies are a contribution that corporate types in your community are much more likely to give than cash!

Office decor: Much of your incoming mail will be posters and announcements of what's going on in the rest of the country. *Use* that as decor! It will remind you that things are always possible beyond the immediate limitations of the moment, and it might stimulate your users to new ideas and approaches as well. It acknowledges the exploratory and experimental nature of what you do, and clearly signals that the "well-run access office" still is not just business-as-usual.

2) PUBLICITY AND YOUR "PAPER ACT": To be perfectly blunt, even though you're in the video communications business you still will be most readily perceived by community leadership through the quality of your *paper*. If you don't get your paper act together, your video act may not mean much.

That means press releases first and foremost: promoting what you accomplish, and not being bashful about it. If you don't know how to run your own press (it's not a difficult skill to learn), then find someone in your community who can be a volunteer p.r. aide. A sympathetic newspaper reporter, a local college journalism student, whoever handles p.r. professionally for the local hospital or school—don't be afraid to ask them, for it's something tangible they can do to help and likely they'll *want* to help for what they can learn from you about video!

Press release "blanks" and stationery should be coordinated in their design, and

can be done up in small quantities at quick-print shops (especially recommended: Itek reproduction equipment, if they have it). Make it look professional, and get a local art student or graphics professional to help you.

Once that's in place, it's time to think about business cards. Maybe you can get a good deal in your town (and use the graphics from your letterhead if possible). If not, there are places that will do your job on a mail-order basis, using standard typefaces (unless you send them your letterhead to reduce, usually at an extra charge). One recommended vendor, with catalogue: Stationery House, 1000 Florida Avenue, Hagerstown, MD 21741, which has a business card "starter set" deal for under \$10.

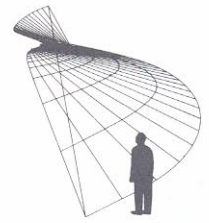
Now you're ready for the essential paper game: "party favors." Don't go anywhere without them. Print up folders (or labels for sticking on standard folders) and include xeroxes of your press releases, articles about your successes, copies of "endorsement letters," rate cards and other information, and *take them with you everywhere*. Staple your business card inside, and hand them out when you go to the local Rotary Club or other speaking engagements. Mail them out to prospective funders or groups that might use your services.

*If your paper looks like you're a success, it becomes a self-fulfilling prophesy.* It's too quick and easy and cheap for any genuinely successful organization *not* to do it.

3) PEOPLE MANAGEMENT: This could be a whole book, but let's stick to basics. Most of the folks who run into you on a first time basis will be awed by your technical prowess ("you can *make* TV?"), but also intimidated by it. If you can show you're open and make them feel at ease, you shouldn't have any problems with people of good will (The others will respond only to other stimuli, but that's another article).

How to make them feel at ease? Perhaps a modified version of your "information folder" can be given as a present; perhaps your office decor is designed to





highlight your successes with articles and photographs you can just casually refer to, or let them read on their own while they wait. There is simply *nothing* like offering a visitor a cup of coffee—even if they don't drink coffee or accept your offer.

**4) OFFICE EQUIPMENT:** Microcomputers are revolutionizing the small office. In access offices, you can use them to handle such standard operations as correspondence (especially word-processing for multiples of the same letter) and spread-sheet analysis of budget materials. An added plus if you have an Apple: you can create video-type "frames" that can be transferred to tape and operated as a program over your channel (contact NYU's Alternate Media Center regarding their "Apple Bytes" project). Software packages are available to help your inventory materials (like your tape collection) or set up schedules of whatever else it is you need to do.

Though most micro vendors don't re-

commend it, you can also use certain types of electronic typewriters as printers for your micro. Unfortunately, most dot matrix printers are not "letter quality"—and that gets back to the issue of keeping your paper act together. Typewriters print text slower than dot matrix printers, but does your operation really need speed at the expense of appearance? And especially, if you can only buy a typewriter now and must wait for the micro later, why not buy the *right* unit now and plug in the micro when you can afford it?

Here are some models to look at: Brother (especially the CE-65); Smith-Corona (especially the Memory Correct III Messenger and the Ultrasonic III-M); Olivetti (especially the Praxis 45D); and Royal (especially the Alpha 2015). Which combination you get, and what additional peripherals you need is another book, so in the meanwhile go shopping and ask questions until you get answers and see results you can live with. It's essential here to know *exactly* what you want to do, and where you expect to go so that your

system features match your needs—and that planning process is useful even if you never move beyond that old, donated Remington manual you've been using for years.

Remember that your office space is where much, if not most of your work takes place. Your worklife will be defined, in large measure, by how you run that office and what its output looks like. That can be hindrance, or you can learn to use it as a plus. And budget isn't the issue: confidence, imagination, and determination are, as usual, all you really need.

*Bill Rushton is Editor of APA Info Text, a quarterly publication of the American Planning Association.*

The Look of Network Programming  
at rates you can afford.

See you in Denver!

## On Camera

Set Design and Fabrication  
2435 Topaz Dr., Boulder, Co. 80302

(303) 443-8215

(303) 440-3561

## The Cable Television Information Center

### BOOKS:

**THE COMMUNITY MEDIUM,**  
N. Jesuale, Editor with Ralph Lee Smith

- Community Programming
  - Needs Assessments
  - Institutional Networks
  - Interactive Cable
  - Municipal Uses
  - Educational Uses
  - Health Uses
  - System Finances
- And more . . .

**A GUIDE FOR LOCAL POLICY,**  
N. Jesuale, Editor with Richard Neustadt & Nicholas Miller

- The Franchising Procedure
  - Cable Ordinances
  - Rate Regulations
  - Franchise Enforcement & Administration
  - Franchise Renegotiation
  - State Regulation
  - Overbuilds and Districting
  - Public Ownership
- And more . . .

### OTHER PUBLICATIONS

- Community Access Programming
  - Independent Program Distribution
  - Franchise Activity List
  - The Boulder Decision: Legal Analysis
- And more . . .

The Cable Television Information Center  
1500 North Beauregard Street  
Alexandria, Virginia 22311  
(703) 845-1705

*Ask about our membership program for local governments.*



# Developing Survey Instruments for Assessing Community Programming

by Linda Fuller

Mail questionnaire, telephone surveys, and personal interviews are all standard survey instruments. Each has its own merits and drawbacks, with appropriateness dependent on the kinds of information sought. All need to take into account these issues: sampling, design, cost, means of measurement, how they are to be managed, time constraints, response bias, and analysis. Most of all, surveys need to be uniform and reliable. For example, if you opt to do a mail survey, be sure you have an updated list of addresses. Be sure the persons conducting your survey have had similar training experiences, and that they are supervised to maintain objective results. Consider your target population before hiring survey personnel, especially for personal interviews. Most of all, consider who you want to question, what information you want to get, when and where you will conduct your survey, and why you are doing it. If you measure those responses with the kind of organization you have, the best type of survey instrument for you should follow naturally.

What follows is a discussion on the kinds of questions you probably want to have answered by your survey:

**1. Who:** If you want to get a demographic profile of your survey participants, you might want to know something about some of these variables: age, sex, race, religion, marital status, children, occupation, education, income, place and length of residence, registered voter, involvement in volunteer work, etc. While there is no preferred way for asking any of these personal questions, my suggestion is to include them at the end of the survey transaction, after rapport hopefully has been established, and to state up front that you are going to ask some demographic questions.

**2. What:** Program choices might include categories of news, sports, soaps, entertainment/variety, action/adventure, financial, children's, religious programs, public television, movies, and of course public access/local origination shows. You might also want further cable viewing information, such as MTV, C-SPAN, SIN,

ESPN, CNN, etc. Try to get specifics, especially for your own programs, to determine not only frequency but attitude toward them.

**3. When:** Depending on what you will do with the results, you might include questions on when your viewers tend to watch television: morning, afternoon, early evening, prime time, late night, weekends. Ask them about their habits in a "typical" day, then compare that reportage with an accounting of how much television they watched the day before; no doubt you'll find some discrepancies. In inquiring about categories of programming, determine frequencies: every day, several times/week, only occasionally, weekends, never.

**4. Where:** See where your viewers tend to watch television, how many sets they have, where they are located (living room, family room/den, bedroom(s), other—yes, some will confess to bathrooms!), and whether they have attachments for them such as video games, VCRs, personal computers, satellites, etc. You might also want to find out about their circumstances in the television experience: whether they tend to watch alone or with others, who chooses the programs, accompanying activities, personal and house rules, whether they talk to their sets, and general reactions to co-viewing situations.

**5. Why:** This gets into the issues of attitudes, interests, values, and motivations. You might want to discover respondents' methods of choosing television programs (dial-flipping, *TV Guide*, newspaper, cable guide, someone else's suggestion, other), opinions on appeal and impact, and suggestions for any particular show in which you have a vested interest.

While it is much easier to discuss content comprehensiveness that should be included in developing survey instruments, let me also make some comments on stylistic approach. First, your introduction. State your name, association, purpose of the survey (for example, checking to see interest in a particular form of programming), groundrules (how long the survey will last, how you got their names), and permission for their participation. To begin, you might warm up with an easy question, such as "Are you a

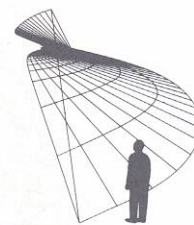
subscriber to cable television?" Get their attention and consent by plunging into opinion questions they will want to answer, such as assessments of reception since cable or attitudes toward x-rated channels. Then get into the main purpose of your investigation, such as familiarity with community programming, where they first learned about it, how often they have watched, program preferences and suggestions, attitudes about involvement with the local stations, contributing to its fund-raising costs, and whether it has made a difference, such as increasing knowledge of town government or a sense of community. Once you have the information you want, get the pertinent demographics; ask if they have any questions either on the programs or the survey, and of course thank them. You might offer to report results if there is much interest in them; have a built-in means for fulfilling that promise. Conduct some trial pre-tests, review your overall goals and objectives, set deadlines with appropriate personnel, and then use your survey instrument to get the information that will best help answer your questions.

Finally, you have completed the data collection process. Next you must code your responses, analyze, and then report them to the appropriate authorities. Be sure to include both the contributions and the limitations of your research, and make suggestions for the next round of assessments. You might want to compare your results with those of other groups—which is the value of belonging to an organization like NFLCP. The important thing is keeping your purpose clear, then determining who comprises your target population, when and where you will conduct the survey, and what you will do with the information.

---

*Linda K. Fuller presented a paper on "AUDIENCE MEASUREMENT METHODOLOGY: Targeting Cable Television Subscribers" at the NFLCP Conference in Portland, Oregon. Dr. Fuller teaches in the Marketing Department of Western New England College, Springfield, Mass.*





# Insuring Community Programming

by Denise Makley

Those stomach sickening memories of twice arriving at work to find windows broken out and video equipment missing still haunt me occasionally and I don't believe that my emotional investment in access television and the video equipment that makes it possible is all that unique. There is no way to avoid the ever present problem of a break in or of the many other potential hazards of operating a facility which serves the public in similar ways as media access centers. In these days of shotgun suing in liability cases, no matter how innocent, the access center could be the target of someone who tripped on a camera cable or someone who saw a show on television which ultimately adjusted his or her behavior out of the realm of 'socially acceptable' and caused harm to an innocent bystander. As far fetched as these possibilities may seem, an access center director's responsibility is to exercise a certain degree of foresight, which could prove the difference between the survival and the folding of an access center.

## One Agent

First of all, it is important to find an insurance agent you can trust, and who will take the time to learn about access centers. You should seriously consider staying with one agent. It is usually less expensive to add to an existing policy with your insurance agent than to go for additional coverage elsewhere. However, don't hesitate to shop around for quotes at other agencies to make sure you are getting a decent rate, because that gives you a little bargaining power and from my experience, that can push your agent to negotiate or find a better deal for you.

Having one agent also allows you to develop a budgeting plan with affordable monthly payments. You can avoid having horrendous payments that would come up at different times of the year, and cause havoc with your budgeting system. With one agent you can work out a set amount every month.

It is important to know that your premiums may vary depending on a num-

ber of factors which include: the state you are in, the number of people you serve, the number of hours you program, the type of building you are in, and the security you have on the building, and additional precautionary steps you take to avoid potential problems.

## Broadcaster's Liability (Professional liability)

Broadcaster's liability insurance provides coverage for amounts you are legally required to pay to compensate others for loss resulting from: libel, slander, or defamation of character, copyright, title or slogan infringements, piracy, plagiarism, or idea misappropriation, and invasions of the right of privacy. This coverage can be written for varying limits of liability, the minimum limit normally being \$1,000,000. This premium is most frequently based on the number of subscribers, so obviously there will be a difference from system to system. For these needs, the Saint Paul Insurance Company provides one of the most comprehensive liability policies and any insurance agent can make inquiries about this policy for you. Quote...Unquote was told that coverage under this group would cost \$2,813. per year. As a result, Quote...Unquote chose a less expensive policy that did not provide coverage quite as complete.

Twin City Fire Insurance Company from Hartford, Connecticut provides coverage for libel, slander, or defamation of character, and invasion of privacy. Quote...Unquote pays about \$750. per year for \$1,000,000 of coverage with a \$2,500 deductible. We were required in the lease agreement with our cable company to have at least this amount of coverage.

## Property Insurance Liability/Non-owned Auto Insurance

It is also important to be covered for fire, theft, and vandalism of equipment. It is advisable to look into a special multi-perils policy that would contain coverage

of all these items. It is also possible to reduce these costs a little by covering only part of the total value of equipment for theft on the assumption that a thief would have a hard time stealing as much equipment as a fire would damage. You can also be covered if someone trips on a cable either on or off the premises, or if a volunteer uses their own car to run an errand for your facility and has an accident. Quote...Unquote is covered by the Reliance Insurance Company based in Philadelphia, Pennsylvania.

## Rented or Borrowed Equipment Insurance

Quote...Unquote recently discovered a reasonable policy on rented or borrowed equipment. The policy covers equipment to a maximum of \$6,000 per occasion and the premium is only \$200 per year. By charging renters or borrowers just a dollar for each use of equipment, it should be very easy to recoup that expense. Quote...Unquote's costs are this low because it was added to an existing policy with Reliance.

\* \* \* \*

I do encourage groups to look into the costs of insurance, even if you are forced to accomplish the process gradually. For me it certainly minimized that concern I felt on returning from vacation or a weekend away, convinced for the final 10 miles of the trip that all the work had gone up in smoke or out in some thief's moving van. I don't even have to worry about errors or omissions in giving you information about insurance . . . I'm covered for that too!

*Denise Makley is Executive Director of Quote...Unquote, a public access center in Albuquerque, New Mexico.*



# Technology

## THE COMMUNITY VIDEO — A Resource of Technical Tips

by Dave Bloch

**Q.** I keep seeing microphones described as "Hi-Z" and "Lo-Z." What does "Z" mean?

**A.** The "Z" stands for *impedance*, which is a characteristic of some electronic circuits and components. Impedance is measured in units of electrical resistance—ohms. Although there is not absolute dividing line between "Lo-Z" (low impedance) and "Hi-Z" microphones, generally any mic with an impedance greater than 1,000 ohms (sometimes written as "1 K") may be considered Hi-Z.

This information is very important in purchasing microphones. Most video recorders and professional audio equipment will accept only Lo-Z microphones. Also, the signal from a Lo-Z mic can be sent down long microphone cables without deteriorating. If a Hi-Z microphone is attached to a cable longer than a five feet or so, the signal will be severely weakened and bad hum and buzz problems will develop.

If you find you have some equipment which accepts only a Hi-Z microphone, you may wish to buy an *impedance matching transformer*. This device will allow you to use your Lo-Z microphones with this equipment, rather than buying both kinds.

**Q.** Is impedance important in matching other equipment too?

**A.** Yes! Every input or output connection on any piece of electronic equipment has a characteristic impedance that must be matched with whatever is plugged into it. Fortunately, this has been pretty well standardized for video at 75 ohms. If you are buying coaxial cable to make connections between pieces of video gear, be sure it has this impedance. Coax made for CB and amateur radio transmission use looks exactly the same, but has a different impedance.

**Q.** We are about to buy some half-inch videocassette equipment. How do we choose between Beta and VHS? Is one format better than the other?

**A.** The main physical differences between the two systems are the size of the videocassette and the way in which the tape is "wrapped" (threaded) around the video and head drum. A VHS cassette is larger and the machine uses the "M-wrap" system, a name suggested by the shape of the tape path. Smaller Beta cassettes are threaded in the same way as 3/4-inch systems, called "Alphawrap."

Either system will work well for you.

For example, if home video hobbyists will be bringing in their tapes to be edited and cablecast, then you should do some research to see which format is the more popular in your service area. The same goes for any educational institutions or other agencies which might produce programming for the access channel—having the same format would make things easier.

If you have a preference for one manufacturer over another, that will make the choice for you. Industrial Beta equipment is

built and marketed by Sony, and industrial VHS equipment is built and marketed by the Panasonic and JVC divisions of Matsushita.

Regardless of which format you choose, you should have one machine capable of playing back the other format so you can make transfers.

- A recent development in half-inch video is the major improvement in audio quality—even better than that available from 3/4-inch equipment. The Beta-HiFi system records audio at the same high speed as the video, producing exceptional sound in stereo when played through a home sound system. If your access center has the capability of cablecasting in stereo, perhaps over the cable system's FM service, this format would be worth investigating. Note that this system would be appropriate only for programs like full-length concerts, since Beta-HiFi editing is not available at this time. (A high fidelity VHS system similar to Beta-Hi Fi is supposed to be developed shortly.)
- Another new product available in both formats is the one-piece video camera/recorder. JVC was first with its unit, which has the recorder piggy-backed on the small camera. This system uses VHS-C cassettes, which are smaller than standard VHS cassettes. The recorder will play back these tapes through the camera's electronic viewfinder or via a cable to a monitor or another videocassette recorder. To play the small VHS-C cassettes on a standard VHS machine they must be inserted into an adapter.
- Bill and Dave Molley have their comments on the performance of the JVC cassette recorder pak. It gives video production the feel of film production and it's so easy to just swing it up over your shoulder and start shooting. It almost compels you to shoot and the hassle of connection is gone. It's even lighter than many film cameras.
- Sony introduced the *Betamovie* this year, a camera/recorder the size and shape of a home movie camera. The recorder is designed as an integral part of the camera, and it uses standard Beta cassettes. This camera has an optical viewfinder (you actually look through the lens and see the image in color), so you can not play back your tapes in the field as with other portapak cameras (including the JVC above). In fact, the *Betamovie* will not play back tapes at all—they must be inserted into a standard Beta machine for playback. The *Betamovie* is a home video product—time will tell if it can stand up to the rigors of hard access use.

---

Send Your Technical Questions, no matter how basic, to:  
**Community Television Review**  
 906 Pennsylvania Ave., SE  
 Washington, DC 20003



# Delivering on the Electronic Townhall Promise:

by Chuck Sherwood

With all this new interest in the uses of cable as a new campaign medium, the opportunity presents itself for us to deliver on the potentials of communication and participation we know exist in a cabled environment. We must outreach to the elected officials and their staffs to explore their interests and match them with the production skills and facilities that we have at hand.

Given the range of situations we are in—local origination/community programming staff, access coordinator for the local school, library or government channel, an independent community producer or the public relations director for the local chapter of the League of Women Voters—there is a role and a programming opportunity for each of us.

Campaign spots and profiles produced for the candidates are generally scripted by political media consultants, but they can be produced through access and LO facilities. Campaign managers are looking for cost effectiveness both in production cost and spot time. With traditional forms of media distribution, the time or space purchased may reach beyond the intended target audience, which reduces the impact and the cost effectiveness of the media buy. The narrowcast quality and the contiguous nature of cable increases its effectiveness plus it opens the way for candidates with smaller budgets to reach a larger audience with their issues, thus enhancing the democratic process.

Voter registration and election schedule information from the local board of elections or the local chapter of the LWV can be organized and added to the mix of information on the community bulletin board on any or all of the public, educational, or governmental (PEG) channels. This same information can be presented in a local news or information program or a public service announcement on the LO or PEG channels.

In many of the 5,300 cabled communities of America, there is no local broadcast station which provides the community with election coverage. There are now many systems providing this service. If cable in the future is to be more than a means for product merchandising and information distribution, it has a responsibility to provide the local

community with an electronic town meeting hall.

Today's election coverage on cable systems is the first step and it should begin with candidate debates. Once again, outreaching to the League of Women Voters is the best bet for a neutral and informed coproducer; however, a local political action committee, bar association, or "good government" group might also want to produce an issues debate. The LWV can provide you with information on the candidates. Their members can research the issues and the candidates' positions and serve as the moderators for the taped or live, phone-in debates. Whether the debate is held in a studio or a community space, a participating audience is a must. They will add the necessary spontaneity to make the program "good TV". These debates can occur prior to the primary or the general election.

Cable and Politics finally came of age on March 1, 1984 when the first Cable Political Workshop was held in Washington, D.C. In attendance were several hundred congressional staff members as well as a number of political consultants. The workshop featured speakers from the Cable Television Advertising Bureau (CAB) promoting the uses and advantages of cable for political candidates and political campaign managers reporting their strategies and successes using cable.

Cable system channels have functioned as a forum for political campaigning and debates for years. We participate in elections on several levels. Those that occur on the local level these days—congressional, mayoral, councilmanic, judicial, county-wide—all stand a good chance of having the service area of a cable communications system or the option of interconnection of several systems that is contiguous with the electoral district of the candidate. Today, campaign media plans utilize print in several forms, radio and tv spots placed not only for broadcast distribution but also for cable distribution; additionally, longer profiles, up to twenty-eight minutes, are being produced and cablecast on access and LO channels. According to a

presenter at the CAB Workshop, the recent election of Massachusetts Congressman Barney Frank was successful as a result of the use of the local cable system.

Election night coverage is the final step in the process. Your local daily or weekly newspaper can serve as a coproducer. They have the people, the information and the promotion outlet to insure a substantial audience/viewership/ voter participation in this electoral process.

For more information about cable's potential for the local elected officials contact Bob Alter, President of the Cable-television Advertising Bureau, 767 Third Avenue, New York, NY or call (212) 751-7770. C-SPAN taped the CAB workshop. You might want to see if you can get a copy.

For more information about candidate debates contact Jean Mayer, Director of Public Relations, NYC Chapter of the League of Women Voters, 817 Broadway, New York, NY or call (212) 677-5050. She will be producing candidate profiles for the primary with Rick Sigglekow, Program Director, WNYC, New York City's municipal broadcast station (212) 669-7745 and live, phone-in candidates' debates for the general election with Susan Stone Shapiro, Executive Director, Channel L Working Group, Inc. (212) 964-2960.

To round out your information search, the election night coverage expert is Muriel Fleishman, Executive Director, West Hartford Community Television (203) 561-1260. They were the first place winner for election coverage in the 1982 Hometown Festival.

Community/subscriber satisfaction with the local programming, can be enhanced by fair and balanced election coverage. Now that the cable industry has taken an interest in marketing cable for this purpose—we in local programming should make a point to pursue political coverage and therefore promote the many uses and benefits of local cable channels.

---

*Chuck Sherwood is the former Executive Producer, Channel L Working Group, Inc., New York, NY*



# Community Cable for and by Children

by Cynthia Alperowicz

**It's the Girl Scouts, the Y, and the Mental Health Association. It's America—red, white, and blue and apple pie. It's just ordinary people of all kinds and colors expressing their different points of view.**

—Sue Miller Buske, executive director, National Federation of Local Cable Programmers

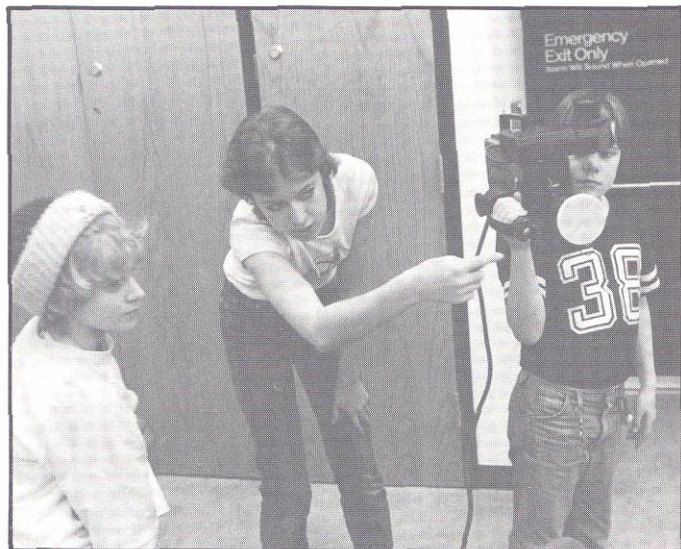
**It's like those Mickey Rooney movies where Mickey says, "Hey, kids, let's make a show."**

—Karen Kalergis, community programming director, Hawkeye CableVision, Iowa City

**It's not meant to be slick like Hollywood, but it's not meant to be hokey, either.**

—Roxie Cole, executive director of access, Viacom, Dayton, Ohio

Children's book publishers understand that young people are a diverse group: picture books are different from teenage novels. Commercial broadcast TV too often fails to take into account the variety of interests and abilities that make up the "two to eleven year old market" of television viewers. Community cable is the perfect vehicle for correcting that failure, through "narrowcasting" that is, programming geared to specific audiences, to the few rather than the many. Every cable franchise should ensure that enough channel space is set aside to allow for age-specific cable programming serving a variety of interests.



**Katie Showalter, from the "Synthesis: Young Arts Workshop" in Iowa City goes over the show with camera operators Eric Graham and Aaron Swisher.**

Community cable is a chance to focus on three kinds of children's television largely neglected by broadcast TV:

- Shows *for* young people—Children are among both the home audience and the contestants in "Triviosity," a call-in game show carried on the Nantucket, Massachusetts, cable system. Area merchants offer prizes for which callers compete by answering questions about current events, politics, and personalities.
- Shows *by* young people—Newton, Pennsylvania, teens have created "General High School" for local cablecast. Teenagers write the scripts and star in the weekly half-hour soap opera.
- Shows *about* young people—Through a mixture of interviews, discussion groups, and dramatic skits, "The Vital Link" offers support to parents about child development issues, single parenting, and drug and alcohol use among teens. Originally seen on a local New Jersey cable system, "The Vital Link" is now cablecast in other parts of the country as well.

Commercial broadcasting for children—and network TV in particular—has become synonymous with the Saturday morning cartoon cavalcade, where a limited number of themes maintain a monopoly: superheroes, monsters, car chases, and video games have dominated in recent seasons. Children and teens have interests far broader, and community cable can address their curiosity. Moreover, it can do so with human participants, something rarely seen in today's children's TV lineup.

- News—Kimberly Maher, 14, is the chief correspondent, head writer, producer, and anchor of "Washington News . . . Kidstyle." The 25-minute monthly show began in the nation's capital; its popularity with young audiences led to its being cablecast in Chicago and Detroit, as well.
- Arts—Nashville's "Onstage" encourages youth involvement in and appreciation of theater by showcasing the productions of local nonprofessional and student actors.
- Sports—"Jock Rap," in Arlington, Massachusetts, brought together eighth-grade sports enthusiasts and local sports figures.
- Nature—Zoo animals, wildlife, and pets were the focus of "Animal Tracks" shown on Lafayette, Indiana, cable.
- History—Two children and their college-student guide explored turn-of-the-century Fullerton, California, on "Time Machine," a look at community life then and now.

For the young people who *watch* it, community cable can be a video civics lesson, teaching how the town works, how its government, schools, and social services operate. Community cable can familiarize young audiences with local history, personalities, job opportunities, and recreational facilities.



*Reprinted with permission from the "Community Cable for and by Children Handbook" available through Action for Children Television.*

For the young people who *make* it, community cable can be an education not just in how a community functions but in how television functions. When children and teens understand how TV is made, the medium is demystified. That means better informed, more critical TV viewers—the kind the video literacy so necessary for everyone in our video age, but especially important to young TV consumers.

Some cable systems have begun to look at access programming as a valuable training ground for future employees. Nothing teaches job skills like hands-on experience, and access is nothing if not hands-on. But community cable is more than a springboard to a career in television. It's a way of working toward a goal with other children of all ages and cultures and of cooperating with adults in a setting less formalized and intimidating than the classroom.

Researching topics that are new to them, visiting unfamiliar locales for tapings, and interviewing people of different backgrounds all give young access users a chance to appreciate lifestyle and career alternatives. Seeing an access project through, from preliminary research through cablecast, gives access users

new abilities and new confidence. And when neophyte TV "stars" watch themselves on videotape, they get a chance to see themselves as others see them. As a result, stuttering and slang often give way to clear speech; hair twisting and foot jiggling are controlled.

Community cable can make the world at once smaller and larger. It can help communities get to know themselves and get to know, and understand, other communities:

- Children from the United States met Australian children across 100,000 miles of space via a 1981 TV interconnect. The nine- to thirteen-year-old Americans helped design, develop, produce, and engineer the one-hour interchange.
- Sixth grader Chris Garner is only one of many students in Irvine, California, who have taught other students through the city's interactive cable TV network, which allows for two-way communication. Chris tuned in to a program entitled "Paper Geometry," decided to put together his own geometry course, produced a syllabus and materials and, after an adult instructor gathered a class together, took to the screen to teach.



*Aaron Swisher and Eric Graham of Iowa City look in the view-finder to check their shot.*



# Programming

## Local Children's Programming on Cable

*NFLCP intern Jane Macdonald recently surveyed NFLCP members concerning their children's programming efforts. Here are some of her findings.*

### Get Moving

This 1983 Hometown USA winner is produced bi-monthly for children of all nationalities. The program is composed of many interesting segments: visiting schools, a joke section, an animation section using children's art work, reports on local events and a feature on a child from another country. The target audience is 6 to 8 year-olds. All content ideas originate with the children. They serve as on-air talent, not as technicians. **"Get Moving"** is a half-hour program originated at Rogers Cable in Portland, Oregon.

**Contact:** Sandra Peabody  
Rogers Cable  
3075 NE Sandy  
Portland, OR. 97232  
503-230-2080

### Kid's View

A news magazine, this program spotlights interviews conducted by children with local and national celebrities (John Glenn was a recent guest). They also cover cultural events and entertainment. This half-hour show has been produced monthly for four years. In addition to its cablecast spot on the local cablesystem, **"Kid's View"** is also aired over the local ABC affiliate. The target audience is 6 years to adult. Children act as writers, producers, technicians, and on-air talent. Editing is the only area that the children have not attempted. The crew for the show is usually comprised of 6th graders.

**Contact:** Randy Ammon  
Pocatello-Vision  
812 E Clark  
Pocatello, ID 83201  
208-232-1263

### Jump In

An improvisational theater program, **"Jump In"** is designed to bring out children's natural creativity. Each week children create a new star who has a difficulty to overcome. For example, In one episode Froggles the fluorescent frog cannot blend in with the crowd. The children are faced with seeking a solution to a problem and each act out a drama of how the star will rise to the challenge. Children create the entire content of the shows including their own songs and dances and often crew the productions. Target audience is 5 to 13 year-olds. **"Jump In"** is currently carried in El Cerrito, Hayward, and San Francisco, California. A segment of **"Jump In"** also aired over USA Cable Network.

**Contact:** Tamara Tovey  
Jump In  
2112 Sacramento St.  
Berkeley, CA. 94702  
415-841-2305

### Campfire On The Air

Campfire meetings are cablecast live once a week in order to expand their group to children with working parents who would not be able to get to meetings outside the home. The kids sing songs, master crafts, and listen to guest speakers on topics such as art, Indians, and pets. Currently, shows are concentrating on latch key kids (kids with two working parents). The segment will attempt to help these children cope with fixing snacks, determining what to wear to school, and electrical safety. **"Campfire On The Air"** is shown twice a week on Berks Community Cable. Target audience is elementary children through junior high school. The children act as on-air talent as well as technicians for the show.

**Contact:** Ann Sheehan  
Berks Community TV  
645 Penn St.  
Reading, PA. 19601  
215-374-2065

### Youth Vision

This program provides a forum for young adults to express themselves through a public medium. Students decide on the show's format which might be documentary style or dramatic productions. Students between the ages of 13 to 18 years-old write, produce, shoot, direct and often edit each show. **"Youth Vision"** was chosen by Action for Children's Television as one of the outstanding children's programs of 1983. It is produced twelve times a year at Cox Cable, Cranston, RI.

**Contact:** Jane Mahoney  
Cox Cable  
111 Comstock Pkwy.  
Cranston, RI. 02920  
401-277-3880

### Book Rats

Also produced in Cloquet, this program provides a forum for children to give reviews and opinions on such topics as books, movies, events and even off-beat fads like "Star War" cookies. The target audience for **"Book Rats"** is children between the ages of 9 and 13.

**Contact:** Bootsie Anderson  
CAT-7 Cloquet Access  
Cloquet Public Library  
Cloquet, MN.  
218-879-1532

---

*The NFLCP will make available a new educational packet on Kids & Cable in May 1984 for further information contact: Paul D'Ari 202-544-7272.*



# Portland Cable Access: A Model for Community Programming

by Paul Steele

The ordinances that activated Portland Cable Access (PCA) date to April of 1981 when the franchise on the east side of the city was let to Cablesystems Pacific, now calling itself Rogers Cablesystems. The five-member city council created a Cable Regulatory Commission (CRC) and an eighteen member board of directors for PCA. The CRC members are nominated by one council member (the commissioner in charge of cable television) and approved by the council. Fifteen of PCA's boardmembers vote: two are nominated by each of the five council members; five are chosen by five umbrella neighborhood organizations; the three remaining members (who do not vote but who may make motions) come from the two major cable companies and the CRC itself. While the CRC and the council approves PCA's budget and makes sure it has operating policies and procedures in place, the access corporation is independent of both the city and the cable companies. The Board has five standing committees: Executive (each of the five officers chairs one of the standing committees), Administration, Outreach and Training, Production, and Programming. The Board meets monthly and so do the separate committees. Their function is to make policy decisions and provide oversight relative to operations pertaining to their respective areas.

## The Budget

Rogers pays the City five percent of their gross annual revenues. The MSO with the westside franchise (Liberty Cable/TCI), with an older franchise dating from less enlightened times, pays three percent on basic revenues. For comparison, in FY 84/85, Rogers will pay an estimated \$582,000 and Liberty will contribute only \$48,000. By ordinance, PCA receives at least forty percent of franchise fees paid to the City, or approximately \$252,000. The remainder stays with the City to pay for other cable-related activities, i.e., the Office of Cable Communications, city government activity on the institutional network, etc.

In addition, under its franchise, Rogers pays PCA quarterly sums which consti-

tute grants for capital and operating expenses. They have pledged \$1,254,000 in capital funds over the life of the fifteen year franchise. The annual operating contribution varies between \$200,000 and \$400,000. PCA is a 501(c)3 non-profit corporation with the capacity to develop other sources of revenue and it intends to do that well before the end of the franchise and the end of assistance from the cable company.

PCA's budget for next year will be over \$750,000, but that amount is somewhat inflated by the necessity to acquire, remodel, and equip its third access center. After the early capital expenditures are made, the budget will drop back to something over \$600,000 and rise gradually as, one hopes, market penetration increases.

## Community Response

Portland's first access center, Southeast, opened in August of 1982 when PCA had four employees. Regular programming began the next month and has been continuous ever since. The public's desire for access services was overwhelming. Pent-up demand accumulated during the heavily publicized franchise "war" found focus at PCA and we were hard pressed to deliver a full range of services from day one even though equipment had to be installed, staff hired and trained, and operating procedures developed. Nonetheless, the first year was highly successful. In calendar year 1983, over one thousand persons attended PCA orientation and training workshops covering portable cameras,  $\frac{3}{4}$ " to  $\frac{3}{4}$ " and  $\frac{1}{2}$ " to  $\frac{3}{4}$ " editing, character generators, plus studio and control room operations. Several thousand hours of programming have been cablecast, even though we restrict repeats to four total plays for local, one-time-only, productions; two plays for local series; and one play for programs produced outside the Portland metropolitan area. Even now there is a two to three three month waiting list for the orientation workshop and the opening of the second access center in North Portland will come just in time.

Playback on PCA's five channels must

be expanded to accommodate the flood of programs being produced. As this is written, we run live programs from Southeast on Channel 3, live programs from North on Channel 5, videotape playback simulcasts on Ch's 7 and 9, plus the access program guide on Channel 11.

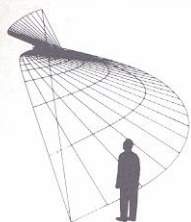
One month last summer, in an experiment with 24 hour editing, one edit room was booked 598 hours. After some fine tuning with security arrangements, we will be operating four editing rooms around the clock by the time you read this. In just the Southeast facility with three camera/deck kits available for check out, over one thousand hours were logged last month (March). Eight units will be in service the beginning of May. Studio time is also at a premium. Live programs are popular, at least three or four a week. The desire for telephone call-ins seems to be the principal motivation for wanting to go live.

The number of volunteers understandably declined as PCA began hiring heavily last year. Yes, quite a number of the new employees had experience with PCA as producer/user/volunteers. (Both the number and quality of resumes received are phenomenal.) Most persons presently volunteering do as crew members for studio productions and field shoots. Others still fill in answering phones, helping with mailings, open houses, and otherwise assisting staff. An intern program, begun with fits and starts, promises to be more formally organized this summer with the participation of local universities and community colleges.

## Equipment

A typical PCA access center has two studio cameras and four portable kits. Three of the six cameras are JVC KY-1900's and three are Panasonic 3990's. The third KY easily moves into the studio for productions that require it. The Southeast control room is portable and can move out into the community for remotes. PCA does not have its own van yet but has used Rogers'. (After the centers are operational we will turn our attention to a major emphasis on field production. Very small, compact, multi-





camera mobile units are planned.) Most of our recorders and editors are JVC but we have some Sony and Panasonic. There is a film chain at master access control which handles 16mm, slides, and Super 8. Each center has meeting rooms, offices, and training and storage areas in addition to a studio and its control room. In keeping with the concept that we are operating training facilities, the spaces over which we have had design control make allowances for doubling up all production positions, accommodation for classes, check-in/check-out traffic flow, etc.

While the equipment we are able to afford may be only bottom-of-the-line industrial grade, we feel the attention to functional space design and utilization more than makes up for not having dozens of lights, fancy switchers, mirror optics cameras, or elaborate sound mixers. Our training emphasizes "attitude" toward the making of television, and how to organize in order to communicate, rather than advanced technique. Most of our users need only to learn how to use relatively small equipment before they plunge right in on their own. Staff does no production.

## Programming

Typical productions range from religion to rock-and-roll . . . with a lot of diversity mixed in between. Community service providers are really starting to use PCA facilities and channels. From the Urban League to the Junior League, from self-help groups to vanity video groupies, PCA has them all. Dancers, musicians, and craftspersons have all availed themselves of PCA's first-come, first-served policies. All equipment and channels are reserved on a non-discriminatory basis. Local government agencies are getting plugged in to the distribution that access television provides. PCA reaches a potential 42,000 subscribers on the eastside, a number which should continue to grow as Rogers' marketing effort looks past the early adopters. Interconnects with Liberty Cable on the westside and with East Multnomah County are imminent. Many

persons and groups have expressed interest in reaching all access viewers in the metro area.

Here are the programs cablecast on a recent Thursday and Friday selected from our log book:

### Thursday:

#### "Reaching Out in Love"

Advice for families of cancer victims

#### "Citizens Sidewalk Repair"

Bureau of Public Works  
Commissioner narrates

#### "Advanced Biblical Studies"

Local fundamentalist church production

#### "Moral Re-Armament"

Local host interviews internationalists visitors

#### "Front Street Weekly"

Repeat of local public television magazine show

#### "Perspectives"

Produced by consortium of Protestant churches

#### "Bombs Away"

Anti-nuclear war series partly produced locally

#### "Metro Seven"

Local producers magazine show

#### "Goddess Dance"

Local artist, twelve-minute filler

#### "Story Time"

Multnomah County Library

#### "Mike 'Boats' Johnson"

Local stand-up comedian

#### "Position"

Local original music video, five-minute filler

#### "The Rats"

Local punk rock group

### Friday:

#### "Veterinarian's Notebook"

Pet care, local talent

#### "Which Way, America"

Conservative religious perspective

#### "Eternal Good Tidings"

Fundamentalist production

#### "Making Sushi"

Japanese cuisine, local

#### "Ellipses"

Country rock, local, filler

#### "Burn Wood Better"

Energy conservation, local

#### "Sheila and the Boogiemen"

Local rock, filler

#### "Asian Cooking, Gray Power, Irish Tin Whistler"

The Video Access Project, local magazine

#### "Being Different"

On being handicapped, local

#### "Alcohol and the Body"

Local substance abuse special

PCA staff is "content neutral" and does not crew except in a volunteer capacity. Programming reflects community energy that has been catalyzed, organized, and trained, but not particularly targeted. People come to us. So many, in fact, that we must run to keep up. Outreach, in the face of such demand, has taken a back seat to training and production. We observe a healthy mix of ethnic users, users that are young and old, users that have high expectations of the medium and users that give up when they find out no one is going to do the organizing and production work for them. Persons who do not collaborate well with others tend to fall by the wayside, although we do have some "artistes" who manage to do the one-man-band routine.

One of the keys of what seems to be our successful track record to date has been the ability to hire and motivate a qualified, competent staff. Our employees understand that our role is to serve the community. Public access to the medium is treasured above all; ego trips are out of place. Portland has been blessed with a city council with a vision of what good communications at the local level can mean to its citizens. In Rogers Cable systems it has contracted with a relatively enlightened and progressive cable company. And the citizens we see at Portland Cable Access are intelligent, eager, willing to do the work television requires, and forgiving (usually) as PCA learns and builds and learns some more. Our bottom line is what they put on the tube. We couldn't be more pleased.

*Paul Steele is General Manager of Portland Cable Access.*



## EXECUTIVE DIRECTOR

The Staten Island Access Corporation is organized to sponsor, support, develop, finance and participate in the development of public service and programming for Staten Island residents and to administer, manage and control the four access channels provided to it by the cable franchise agreement. The executive director will report to the board and be responsible for assisting in policy development, oversee the purchase and construction of equipment and facilities, manage the budget and hire and supervise staff, promote the community participation in the corporation's activities and access to them, raise funds for programming and operations and develop training programs. The successful candidate will have managerial experience preferably with a community based non-profit, the ability to represent the corporation to a diverse constituency, proven fund raising and promotion skills, and an interest and/or experience in the broadcast medium. Salaries and benefits are competitive. Please respond in strictest confidence to the agent for the search:

Opportunity Resources  
1501 Broadway  
New York, NY 10036  
Staten Island Access follows  
EEO procedures

and  
the Mayor's Executive Order #50  
regarding hiring practices.

## SUPERVISOR OF MEDIA SERVICES

The Fredericksburg City Public Schools are seeking applicants for Supervisor of Media Services. Requirements include: B.S. degree in broadcasting, strong directing and production skills, flair for technical aspect of TV and ability to work with equipment.

Rick E. Hall  
Fredericksburg City Public Schools  
817 Princess Anne St.  
Fredericksburg, VA 22401

## ACCESS OPERATIONS MANAGER

Video operations manager needed for community access facility which provides programming on two cable channels in suburban area south of Dayton, OH. This person will perform a variety of programming, production and administrative duties, including program scheduling and management of day-to-day operations. Will also be involved in training individuals to use video production equipment. Must have thorough knowledge of indus-

trial grade video production equipment. Supervisory experience is desirable. A degree in communications (video production) and three years professional video production experience is required. Salary range: \$18,399-23,400. Send resume by May 31 to:

Executive Director  
Miami Valley Cable TV Council  
3700 Far Hills Ave.  
Kettering, OH 45429

## FREE PUBLIC INTEREST PROGRAMMING

The Population Institute, a non-profit organization concerned with bringing world population into balance with its resources, will make available four half hour shows dealing with this issue.

The professionally produced programs deal with the problems of global overpopulation and the efforts to restrain population growth. For further details contact:

The Cable Population Network  
c/o The Population Institute  
110 Maryland Ave. NE  
Washington, D.C. 20002  
(202) 543-3496  
Inquiries are welcome.



## NFLCP Membership— Your Ticket to Free Issues of the Community Television Review

### NEW MEMBER ENROLLMENT FORM

#### INDIVIDUAL:

\_\_\_\_ Individual (\$25)  
\_\_\_\_ Professional (\$50)

\_\_\_\_ Patron (\$100)  
\_\_\_\_ Charter Life (\$500)

#### ORGANIZATION:

\_\_\_\_ Non-profit organization  
(\$75)  
\_\_\_\_ Educational Institution  
(\$75)

\_\_\_\_ Library (\$75)  
\_\_\_\_ For-profit organization  
(\$150)

Government Entities:  
Population Size:

\_\_\_\_ Under 100,000 (\$100)  
\_\_\_\_ 100,000-500,000 (\$150)  
\_\_\_\_ Over 500,000 (\$200)

Cable System or MSO:  
No. of Subscribers:

\_\_\_\_ Under 10,000 (\$150)  
\_\_\_\_ 10,000-50,000 (\$400)  
\_\_\_\_ Over 50,000 (\$600)

("Government Entities" includes  
municipalities, states, counties and  
cable commissions.)

("Cable System/MSO" includes  
cable company-operated access  
and local origination facilities.)

Name: \_\_\_\_\_  
(or Organization) (please print)

Address: \_\_\_\_\_

City: \_\_\_\_\_ State: \_\_\_\_\_ Zip: \_\_\_\_\_

Phone: ( ) \_\_\_\_\_

Contact Person: \_\_\_\_\_  
(Organizational Members Only)

(NOTE: These rates will be in effect until Aug. 31, 1984)  
Make your check/money order payable to: **NFLCP**  
Mail to: National Federation of Local Cable Programmers  
906 Pennsylvania Ave. SE  
Washington, D.C. 20003



The Bennington Summer Workshops  
in

# **VIDEO • FILM PHOTOGRAPHY**

**VIDEO PRODUCTION:  
Uses & Limitations**  
George C. Stoney

**FILM MAKING:  
The Process of Production**  
Richard Kaplan

**SLIDE/TAPE PRODUCTION:  
Best Kept Secret**  
Sumner Jules Glimcher

**PHOTOGRAPHY:  
Photographing People**  
Eugene Richards

Intensive One Week Workshops

*First Session: August 5-11*

*Second Session: August 12-18*

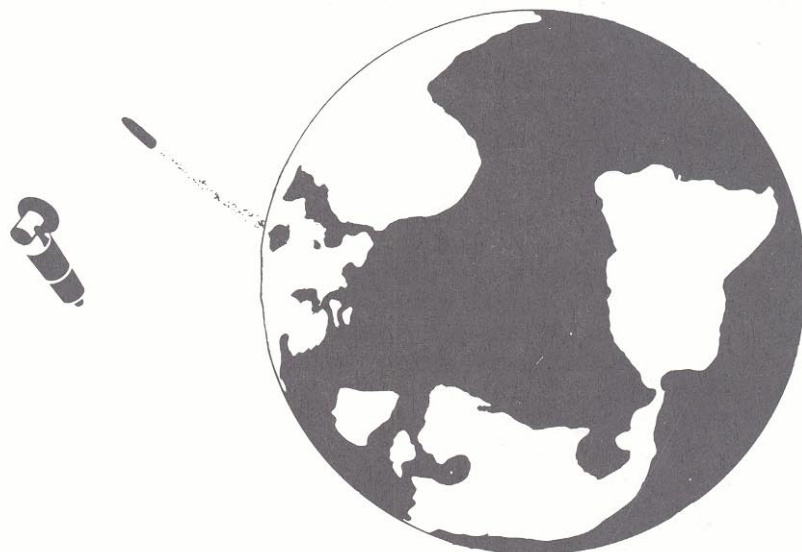
**For additional information write:**

Sumner Jules Glimcher  
Director, Video, Film & Photography Workshops  
Box CTR  
Bennington College  
Bennington, VT 05201



*"We and the Soviet Union are the players in a deadly contest: the nuclear arms race. This grim competition is now to move into peaceful outer space."*

Dr. Henry Kendall  
April 5, 1984



On April 5, 1984, UCS Chairman Henry Kendall and a panel of distinguished speakers—Dr. Carl Sagan, Dr. Richard Garwin, and Admiral Noel Gayler (USN-Ret.)—discussed the perils and problems involved in moving the nuclear arms race into space. The in-depth presentation was televised live, via satellite, to ten sites across the country. A telephone hook-up linked each of the sites to the central studio, allowing for a dialogue among members of the audience and the panel. Due to the tremendous response to the program, we are now making the production **"WEAPONS IN SPACE: A NATIONAL TELECONFERENCE"** available to cable systems nationwide for use in local community programming. Clear and thought-provoking, **"WEAPONS IN SPACE: A NATIONAL TELECONFERENCE"** will be of interest to all viewers concerned about an arms race in space.

### **"WEAPONS IN SPACE: A NATIONAL TELECONFERENCE"**

A program of discussion and response featuring  
a six-minute animated sequence narrated by  
"Darth Vader" James Earl Jones.

One- and two-hour versions of **"WEAPONS IN SPACE: A NATIONAL TELECONFERENCE"** in  $\frac{3}{4}$ ", VHS or Beta, will be available beginning in June 1984. For prices and other information, please contact:

**Teleconference  
Union of Concerned Scientists  
26 Church Street  
Cambridge, MA 02238  
617-547-5552  
Attn: Ms. Claudia Kovitz**

*"We kid ourselves. It is a dangerous illusion that we can be safe without arms control. We must not plan to have nuclear war, but only to prevent it."*

Admiral Noel Gayler  
April 5, 1984



# JIMMY REA

**Understands Your Mobile Unit Needs for That New Franchise.**

High Quality Production, Large Impressive Appearance, Price!

Our Solution: 1 Chevrolet 14' Cube Van Including:

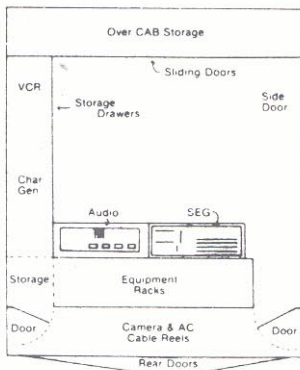


- Delivery in 30 days.

Having built trucks for many needs, we can provide a tremendous amount of information on mobile production studio design, construction and maintenance.

All of our truck quotations include delivery with full instructions to operating personnel.

Representing over 300 lines of video hardware, we are available to discuss substitutions to our recommendations in every area from cameras to truck chassis.



Sony and Panasonic production packages installed in our high cube unit complete:

**\$49,900.00**

## WE ALSO CUSTOM BUILD!!!

All You Provide is:

- Description of your individual needs
- Budget limitation

We Provide Internally:

- Technical work and engineering
- Carpentry and materials
- Complete installation consisting of high quality custom construction satisfying all your personal needs.



**Our sales representatives will be very happy to call on your office with complete blueprints of the trucks described in our offer. Your individual needs can then be fully discussed and if changes are required, pricing affected by those requirements can be completely discussed.**

Call or Write for our Free Truck Information Package:

# JIMMY REA

540 West Broad Street  
Columbus, Ohio 43215  
(614) 221-5170



# 1984 CONFERENCE REGISTRATION FORM

NFLCP 1984 ANNUAL MEETING

JULY 19-21, 1984

Please register:

(Please print or type the following information)

NAME \_\_\_\_\_ TITLE \_\_\_\_\_

COMPANY/ORGANIZATION \_\_\_\_\_

CITY, STATE, ZIP \_\_\_\_\_

HOME PHONE ( ) \_\_\_\_\_ WORK PHONE ( ) \_\_\_\_\_

## REGISTRATION TYPE (Check One):

### NFLCP MEMBER

- ☐ Full conference with meals ..... \$120.00  
☐ Full conference w/out meals ..... \$ 85.00  
☐ Thursday only ..... no meals ..... \$ 25.00  
☐ Friday only ..... no meals ..... \$ 40.00  
☐ Saturday only ..... no meals ..... \$ 40.00

### NON-MEMBER

- ☐ Full conference with meals ..... \$145.00  
☐ Full conference w/out meals ..... \$110.00  
☐ Thursday only ..... no meals ..... \$ 30.00  
☐ Friday only ..... no meals ..... \$ 55.00  
☐ Saturday only ..... no meals ..... \$ 55.00

## PRECONFERENCE WORKSHOPS AND SEMINARS (Thursday, July 19 — 9:00 am-Noon) (Check One Only)

- ☐ Computers and the  
Local Programmer ..... \$25.00  
☐ Municipal Programming Management ..... \$25.00  
MASTER TRAINING SESSIONS: ☐ Lighting ..... \$25.00 ☐ Editing ..... \$25.00  
☐ Access Burnout ..... \$25.00  
☐ Access Basics ..... \$25.00  
☐ Cable Renewal ..... \$25.00

## SPECIAL EVENTS

### I. Additional Tickets for meal events:

- \_\_\_\_\_ tickets @ \$15.00 ..... Awards Banquet, Thursday, July 19  
\_\_\_\_\_ tickets @ \$10.00 ..... Teleconference Luncheon, Friday, July 20  
\_\_\_\_\_ tickets @ \$10.00 ..... Keynote Luncheon, Saturday, July 21

### II. Sightseeing and Tours:

- \_\_\_\_\_ tickets @ \$ 32.00 ..... Historical Highlights, Sunday, July 22  
\_\_\_\_\_ tickets @ \$ 32.00 ..... Springs Fling, Sunday, July 22  
\_\_\_\_\_ tickets @ \$129.00 ..... Two-Day Vail, Sunday-Monday, July 22-23  
\_\_\_\_\_ tickets @ \$259.00 ..... Mountain West Colorado  
\_\_\_\_\_ tickets @ \$ 39.00 ..... Colorado River Rafting, Sunday, July 22  
\_\_\_\_\_ tickets @ \$295.00 ..... Colorado Adventure Course  
\_\_\_\_\_ tickets @ \$325.00 ..... Colorado Adventure Course (Denver pickup)

Please indicate if you will be participating in the tours of local cable studios, Friday, July 20. Check only one. Each tour lasts 3 hours.

- ☐ Cable studio and institutional facility studio.  
☐ Cable studio and library facility studio.

## PAYMENT

1. Registration fee checked above ..... \$ \_\_\_\_\_  
2. Preconference seminars and workshops ..... \$ \_\_\_\_\_  
3. Special events ..... \$ \_\_\_\_\_  
4. Late fee (if after July 6) ..... \$ \_\_\_\_\_

**TOTAL ENCLOSED \$** \_\_\_\_\_

Please indicate the track you are interested in attending at the conference. Your assistance will help us allocate the appropriate space for conference sessions. thank you.

- ☐ Access Management ☐ Local Organization and Advertising ☐ Local Government and Cable Communication  
☐ Educators & Librarians ☐ Labor and Independent Producers ☐ Advanced Issues  
☐ Arts Orgs./Arts Inst. ☐ Cable Policy ☐ Programming Showcase

MAKE ALL CHECKS PAYABLE TO: PROFESSIONAL MEETING MANAGEMENT ENCLOSE PAYMENT AND MAIL BEFORE JULY 6 TO:

**PROFESSIONAL MEETING MANAGEMENT / NFLCP ANNUAL MEETING**

P.O. BOX 467, FORT COLLINS, COLORADO 80522 / PHONE (303) 484-6300

REGISTRATIONS **MUST BE RECEIVED** BEFORE JULY 6, 1984

## HOTEL RESERVATION — Sheraton Denver Tech Center

Return this form to Sheraton Denver Tech Center, 4900 DTC Parkway, Denver, CO 80237. Reservations must be made by June 26, 1984.

**\*\*NATIONAL FEDERATION OF LOCAL CABLE PROGRAMMERS, JULY 19-21, 1984\*\***

Please reserve the following accommodations:

- ☐ Single (1 Bed, 1 Person) — \$50 plus 9.2% tax — No. of nights \_\_\_\_\_  
☐ Double (1 Bed, 2 Persons) — \$50 plus 9.2% tax — No. of nights \_\_\_\_\_  
☐ Double/Double (2 Beds, 2 Persons) — \$50 plus 9.2% tax — No. of nights \_\_\_\_\_

DATE/TIME OF ARRIVAL IN DENVER \_\_\_\_\_ FLIGHT NO. \_\_\_\_\_

DATE/TIME OF DEPARTURE FROM DENVER \_\_\_\_\_ FLIGHT NO. \_\_\_\_\_

☐ I shall need transportation to and from the airport (no charge)

☐ I shall provide my own transportation

Rooms will be held until 6:00 p.m. unless guaranteed by major credit card or advance deposit. Check-in time: 4:00 p.m. Check-out time: 1:00 p.m.

NAME \_\_\_\_\_ PHONE ( ) \_\_\_\_\_

COMPANY/ORGANIZATION \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY, STATE, ZIP \_\_\_\_\_

CREDIT CARD \_\_\_\_\_ CARD NO. \_\_\_\_\_ EXP. DATE \_\_\_\_\_



# **COMMUNITY PROGRAMMING**

**MANAGING THE HIDDEN RESOURCES**

**National Federation of Local Cable Programmers**

**NATIONAL CONFERENCE**

**July 19-21, 1984**

**Sheraton Denver Tech Center**

**Denver, Colorado**

**REGISTER NOW  
ATTEND IN JULY!!**

**Registration Form is in This Issue on Page 31.**



Community Television Review  
NFLCP  
906 Pennsylvania Avenue, S.E.  
Washington, D.C. 20003

Non-profit Org.  
U.S. Postage  
PAID  
Washington, D.C.  
Permit No. 4032